31

SIMON BISLEY
VIOLENCE IN COMICS, AND WHAT HAPPENED WITH LOBO

ERIK LARSEN
ON WHO'S THE BOSS AND WHY GIMMICKS STINK

WIZARD™

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Miller, Byrne, Chadwick, Adams, Darrow, Gibbons, and Mignola...Jam Interview!

LEGEND!

MARCH 1994
NUMBER 31
$3.95 U.S.A.
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THE GUIDE TO COMICS

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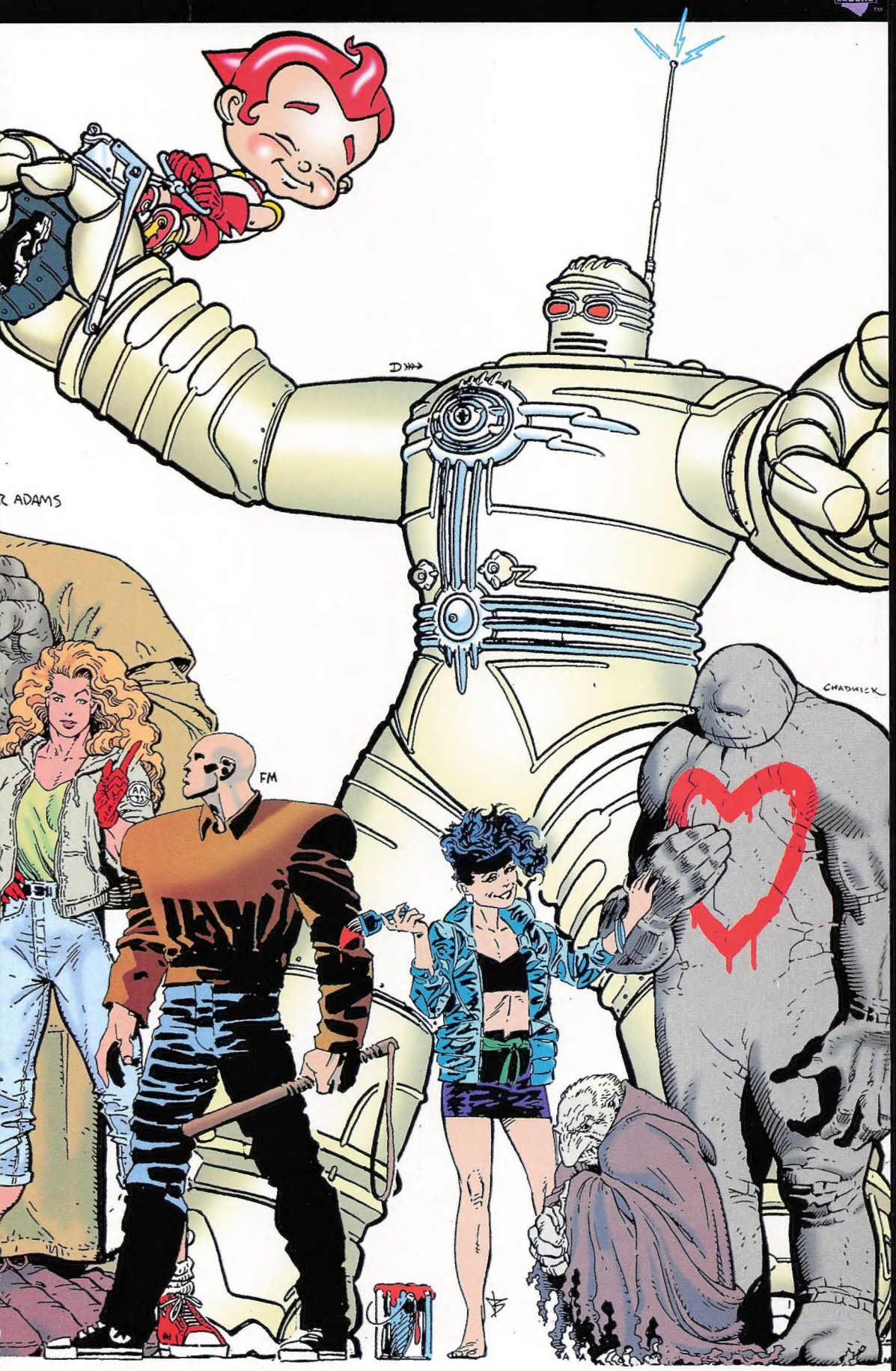

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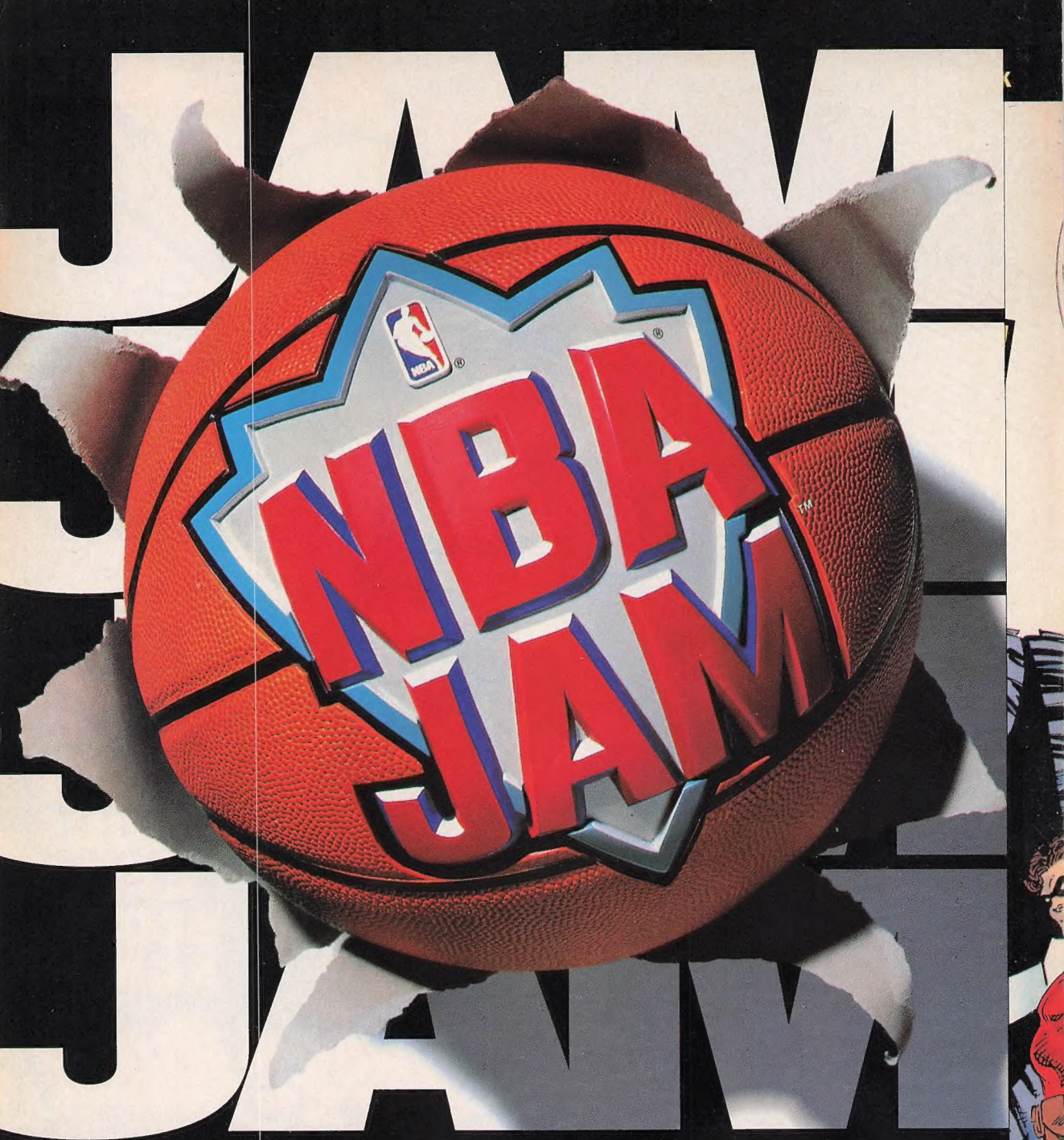

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THE VICIOUS CYCLE BEGINS AGAIN.
GHOST RIDER #1
2099
BY LEN KAMINSKI, CHRIS BACHALO AND MARK BUCKINGHAM
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MARVEL COMICS

WIZARD™

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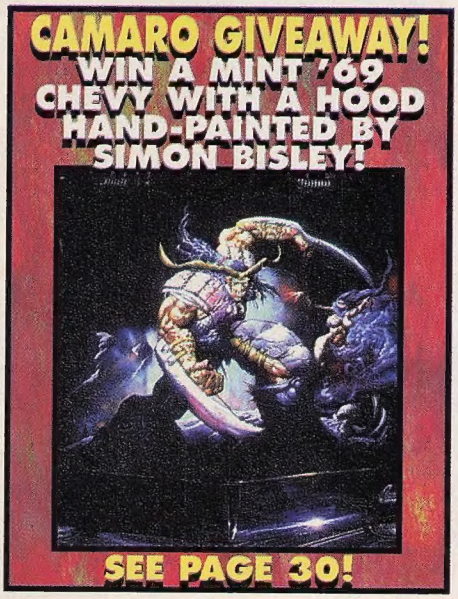

MELTING POT™ & © KEVIN B. EASTMAN.

***HEY GUYS! BREAK IT UP! If you take turns and share you can both read* Wizard.**

PHOTO BY AL ORTEGA.

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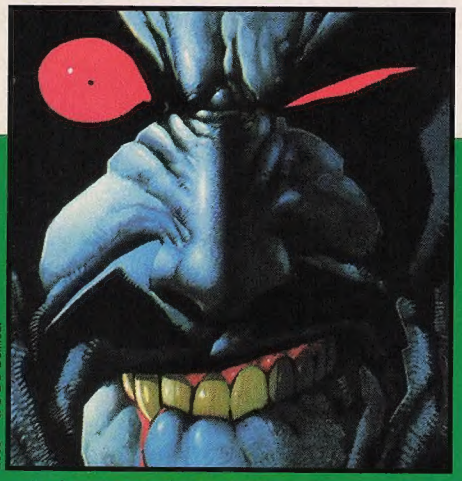

LOBO™ & © DC COMICS.

Lobo wanted us to bite our tongues, but we're going to talk about his anatomy anyhow! Check out the Simon Bisley interview on page 74.

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"De plane! De plane!" Oops! My mistake, but that elf seems anxious about something. Find out what's in store for *Elfquest* on page 82.

Better check out the huge Legend article on page 32, or Monkeyman will shoot you with his Jello-gun!

MONKEYMAN ™ & © ARTHUR ADAMS. *SPECIAL ART DIRECTOR THANKS TO RELIEF PITCHERS BRAD AND STEVE FOR COMING IN TO PICK UP THE SAVE. THE BREEDERS' LAST SPLASH WILL LET YOU ROCK ALL NIGHT LONG!*

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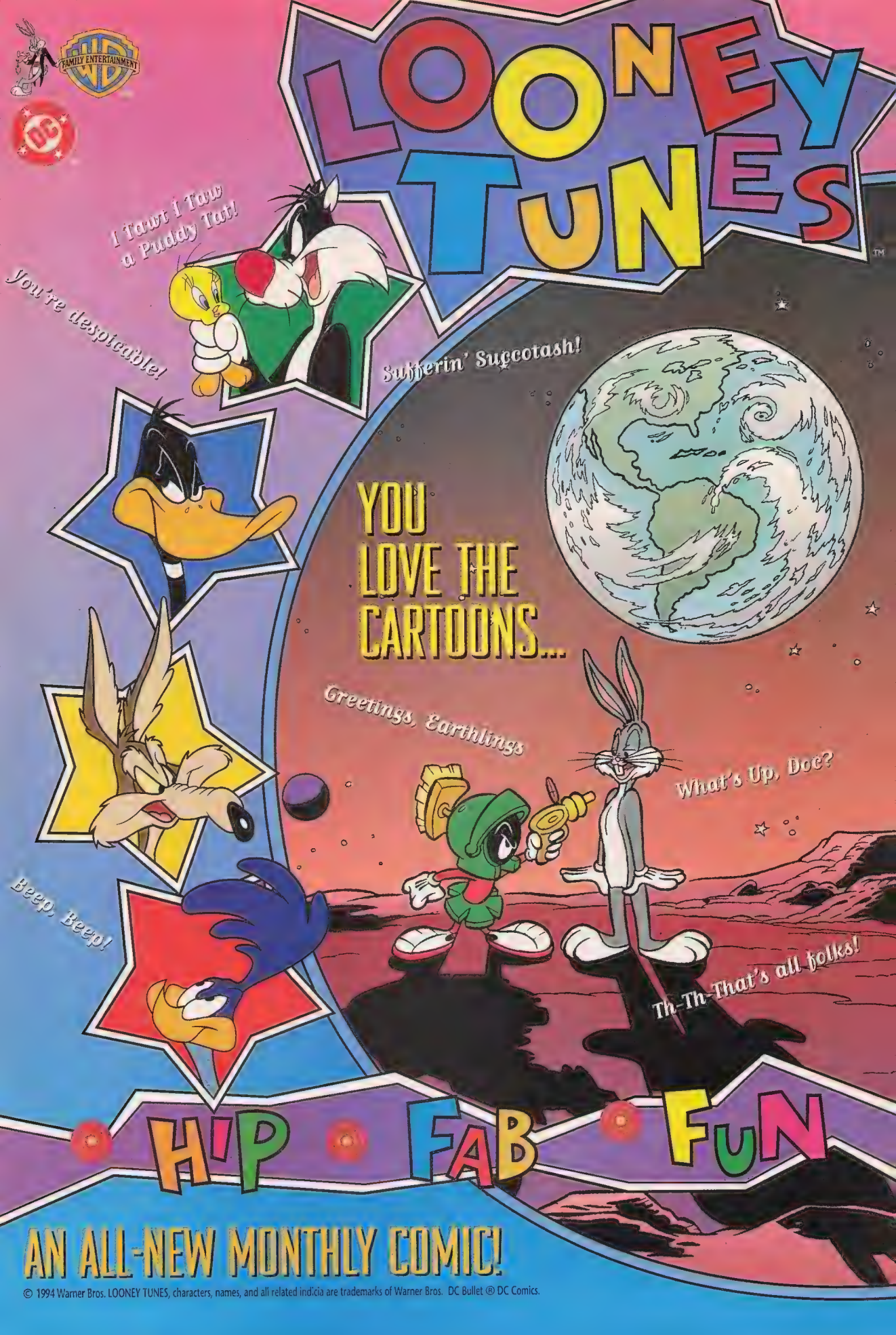

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A LETTER FROM OUR PUBLISHER

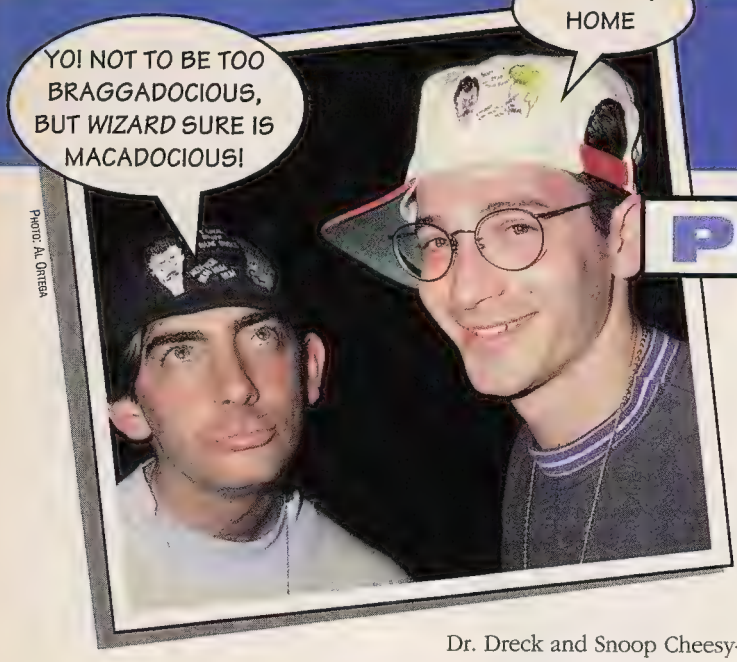

PHOTO: AL ORTEGA

Dr. Dreck and Snoop Cheesy-Cheese.

Junk Literature

Rubbin' elbows with the stars. Yes sir, for a few short days, I left the bitter winds of New York behind and headed off to Los Angeles, Calif., land of palm trees and rioting. I was out there on business, but that doesn't mean I didn't have a spot of fun. Aside from meeting a host of comic book writers and artists, I had the opportunity to meet (well, maybe just see) a bunch of show biz types. During my visit to the Warner Brothers lot, I bumped into Garry Shandling, and when I was having lunch with Bill Todman (who is working on the X-Men live-action flick—but sorry, no further details), Mel Gibson and Warren Beatty walked right by our table. It was all pretty cool.

I also had the opportunity to meet up with my favorite comic book superhero while I was out west—the immortal Stan Lee. It was great seeing Stan again, and while we were hanging out, he informed me that the chair I was sitting in had contained Jerry Seinfeld just a few days earlier. Stan is king of the big shots in Hollywood; he knows all the juicy secrets.

I also had an opportunity to meet up with Matt Groening at the Golden Apple comics shop on Melrose Place. Matt was there signing all sorts of Simpsons stuff and promoting the new Simpsons comic line from Bongo Comics. Tons of people showed up for that one.

So what exactly was I doing out in Cali when I shoulda been in New York taking the whip to the *Wizard* staff? (Who, by the way, really get into the whole whip thing.) I'm working on new and exciting promotions to attract more people to *Wizard*, and to the comics industry as well. By working with the top creators in this and other entertainment mediums, by attempting to build a bridge between "legitimate" entertainment and comic books, the comic industry can only benefit. We must inject new blood into the industry and break the stereotype that comics are junk literature, or that they're just for kids.

See you in thirty,

Gareb S. Shamus '94

¡El Queso muy gigante, ariba!

THE GUIDE WIZARD TO COMICS

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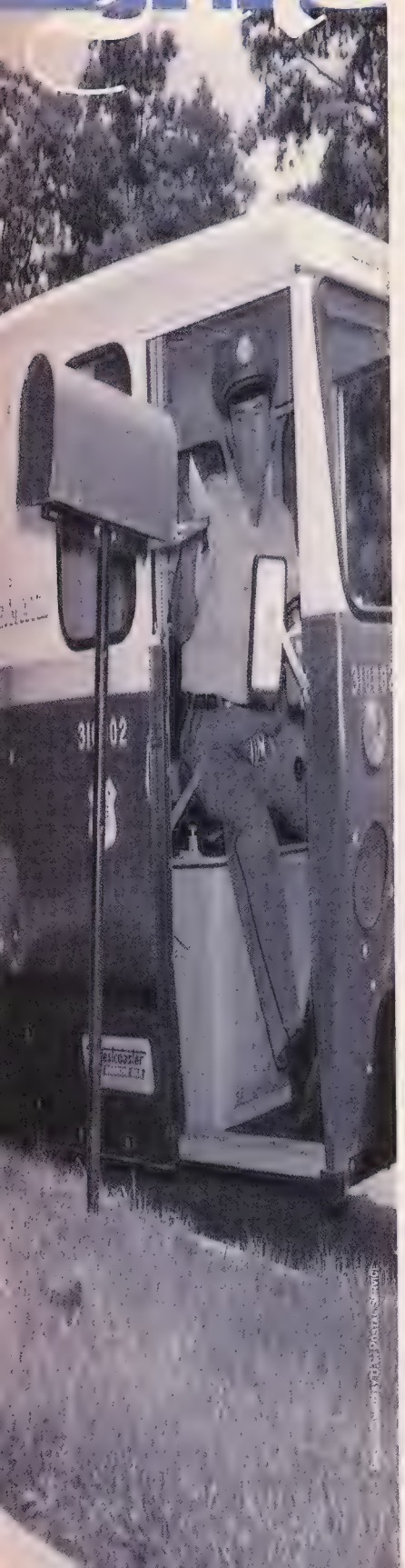
Pat McCallum, Creative Director



First off, a quick correction to the "Lament for the Lost" article we ran back in *Wizard* #29. We have been informed that *TekWorld*, the Marvel comic based on the series of novels by William Shatner, has not been canceled, as was stated in that article.

Secondly, a special tip of the Wizard's cap to MTV's Kevin Lofton and Lisa Silfen for all their help with several *Wizard* promotions.

Finally, this is the last Magic Words column that I'll be writing. While handling Magic Words is one of my favorite jobs here at Wiz HQ, my increasing number of responsibilities for other parts of this magazine leave me with less and less time, and something had to give. I will continue to read every piece of mail directed to this column (that's the truth! How else would I know what you guys do and don't like in *Wizard*?), but starting next month, Jim McLauchlin, the news editor over at *Wizard*'s sister publication, *Collector's Sportslook*, will become the new writer for Magic Words. Jim, aside from being a sports card authority, has been reading comics for years, was one of the managers of Shinders a chain of comic book and card stores (in the Twin Cities area), and on top of all that, is a heck of a nice guy. Would I leave you guys in the hands of a jerk? No way.

Anyway, to the mail one last time...

TekWorld ™ & © 1994 William Shatner

Gentlemen,

Sad. Truly sad that my dissertation on paralogia ("false, illogical thinking") at the Comicfest debate was understood by everyone in the room (judging by the audience reaction) except for the person at whom it was aimed (judging by Todd McFarlane's latest foray into opinion writing).

Todd challenged me to a debate because of my alleged lies about Image. I accepted the challenge. I debated him. I won, proving his charges groundless. I ran a cartoon in my column commenting on the debate (illustrated by the man Todd picked to moderate the debate). And Todd's response? In essence: yeah, well, *Spawn* outsells *Sachs & Violens*. So there.

Pathetic that a man who insisted *ad nauseam* that Image is not simply about making money immediately falls back on bragging of his comics' undisputed profit-making prowess. If money is so irrelevant to Todd, why on Earth does he keep bringing up his skill at making it?

Depressing that a man who several months ago labeled as pigs those who "are starting this gluttonous market" now boasts of the benefits he has reaped from rolling in the mud of multi-issue speculating. (Oh, I forgot. That's been redefined: "Pigs" are now people who are ignorant of Jack Kirby. If ignorance connotes swinehood, Todd McFarlane could be the National Pork Association Poster Boy.) I mean, Todd McFarlane doesn't *seriously* think all those issues of *Spawn* are being read, does he?

Bizarre that he imagines *Spawn* and *Sachs & Violens* are remotely geared for the same audience. Todd has repeatedly stated that he aims for a readership of twelve-year-olds. That's fine. But *Sachs & Violens*—with its nudity, profanity, and depiction of sexual situations—is intended mostly for the 21-and-older set, since (for example) we're exposing them to phrases of greater intensity than "ca-ca."

Lamentable that a man who once said he does not define personal success by the number of copies sold trots out his own sales figures whenever he has no relevant retort.

That, unfortunately, is typical paralogia. Paralogia, according to my medical encyclopedia, is "sometimes described as prelogical or paleological thinking since the thought processes are similar to those found in...primitive man. On this theory, it represents a regression to the stage in human development when the mind was dominated by feelings and perceptions rather than by logic and reasoning."

"Now we're even." No, Todd. No, I am afraid we will never be, as you say, "even." Two things apparently will forever separate us: (a) sales, and (b) over 300,000 years of evolution.

Peter David

Gentlemen,

I represent Barry Windsor-Smith and represented him during his negotiations with Valiant referenced in Steven Massarsky's letter to you appearing in issue #30. Steve's letter distorts the events surrounding the negotiations of Barry's agreement and the circumstances of Barry's departure from Valiant.

Barry entered into negotiations with Valiant with every intention and hope of establishing a long-term working relationship with Valiant. To entice Barry into staying at Valiant, Valiant had promised Barry, among other things, stock options to acquire four percent of Voyager Communications Inc. stock. In reliance on those promises, Barry faithfully rendered his executive and artistic services to Valiant, including acting as art director for the company, training new talent, helping to plan the company's future, and otherwise participating in numerous ways not readily visible to the public in addition to his writing and drawing work.

The initial draft of the contract Valiant submitted to Barry was severely one-sided in Valiant's favor, did not accurately reflect the deal, contained numerous loopholes for Valiant to avoid their obligations to Barry, and did not include a number of basic contractual protections for Barry that were standard for the industry. It also contained compensation figures and numbers seemingly drawn from thin air with no explanation. I prepared and sent to Valiant a comment letter listing the questions and comments Barry, his accountant, and I had about the initial draft.

After an inordinate amount of time had passed, during which I had not received any response to my letter or phone calls to Steve, Barry and I insisted that Steve respond to my comments and questions. Valiant then issued a response that was essentially "take it or leave it." All of the requests and questions I had raised were not only reasonable but were so basic that an attorney who would have failed to have raised them could have been liable for malpractice. Steve's claims that our requests for information were irrelevant is false: there was no request we made that was not directly relevant, reasonable, and prudent. For example, we asked to know how Barry's stock option price was determined and what the book value of those shares was. Valiant did not want to give out any information about the company... I was also ready, willing, and able to discuss any comment or request, but Valiant apparently had no real interest in negotiating that contract.

Steve's claim that we rejected attempts to give Barry stock is also incorrect. After months of no movement from Valiant, Barry insisted that we have a face-to-face meeting to discuss the open points of the contract, to which Valiant agreed. After Barry incurred the expense of flying me to New York for that meeting, we were told that Valiant would make no changes to the proposed contract and would answer no questions about the company stock. Valiant then presented another offer that, in effect, would have paid Barry to allow the company to use his name and good will, but not include the stock options Barry was initially promised and for which he was already entitled. That new offer would have prevented Barry from discussing Valiant or the Valiant books. At that point, Barry strongly considered walking out and pursuing whatever claims he had, but he agreed to consider the new proposal out of respect for the outside counsel Valiant had brought in—who acted diligently and in good faith to resolve the impasse as best he could within the scope of his authority—and also because he did not want to abandon either his friends who were still working there or his substantial investment of time and energy in the company.

Steve's depiction of the second offer is also flawed. For example, he states in his letter that if Barry were to have worked on a Valiant book under that offer, "he would receive the highest rates we were paying anyone at the time." I specifically requested that such a provision be put in the contract, and Valiant refused to include it.

Barry decided to reject the second offer... Barry felt it would have been unethical to have allowed Valiant to continue to use his name when he had no desire to deal further with Valiant. Further, he had no inclination to accept money in exchange for not criticizing Valiant....

This letter is merely an impromptu response to Steve's letter and by no means should be construed as a complete statement of Barry's position or waiver of any of Barry's rights or remedies.

Harris M. Miller II
West Hollywood, CA

Dear Wizard,

Well, here's my contribution to the mail responding to Jennifer Wolf's letter in *Wizard* #29. I say, "Hats off to you, Jennifer." She said lots that needed to be said...basically, "Lighten up out there, women." While I agree that the women portrayed in comics are often abnormally "top heavy," as a woman I would rather be portrayed as overly sexy than end up looking like "Robin with long hair and lipstick." Furthermore, I can't count the number of times I personally have pointed out that the men in comics aren't portrayed in a "normal" way either. Comics are a medium of fantasy and entertainment. I'm *more* interested in seeing if the female characters can stand on their own, or if they serve as window dressing to male characters in the book. Or worse yet, are they portrayed as helpless victims, even brutalized, as in the case of some of today's more violent comics?

Jennifer Wolf asked if some of the female letter writers are so offended, how indeed do they face today's world? Advertising, TV, movies, our society in general uses male and female sexuality to sell and to entertain. I don't necessarily agree with this approach, but it *is* life! And I don't find it all (the ads, et cetera) offensive. What I do find offensive is an attitude that women are the weaker sex and unable to function without a man to take care of them! That's right...I want it *all* for women...to be appreciated for looking good and to be appreciated for their contributions...to be appreciated as an individual and as a *person*.

One more thing. I sometimes look at a man and think "Wow, what a hunk!" But I don't say it out loud and I don't stare and I sure don't touch. Perhaps the fact that many men do make audible remarks or sounds, stare, and some even make unwanted sexual advances, is what makes many of these women so sensitive to the drawings of females in comics.

As a woman working in comics, I do find that our own art sometimes goes overboard in the area of "glamour," and I occasionally insist on a change. But as the president of a company with an all-female team of superheroines, I worry more about the overall focus of our books. While I'm not always personally thrilled with every panel that prints, in general I'm *very pleased* with our product. I'm pleased that although our female characters can be called "babes," they cannot be called "bimbos." I'm pleased that they are strong and independent and that the stories have at least some moments of humor in each issue. And while male characters do not appear all that often, when they do, they support the female characters!

Rebekah Black
President, AC Comics
Longwood, FL

Dear Wizard,

First, let me say that me and my son enjoy your magazine.

One day, while we were looking for the latest prices on our comic books, we noticed that there were no listings for all the new black titles released earlier this year. For example: Ania's *Zwanna: Son of Zulu, Heru: Son of Ausar, Ebony Warrior, Purse, Original Man.*

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

Eli Salomon
Age: 11 Sex: M
5905 Yardley Ct.
Dallas, TX 75248
Likes: *X-O Manowar, Dr. Mirage, Solar*

John Escareno
Age: 12 Sex: M
7825 Beauregard Cir.
Apt. 10B
Austin, TX 78745-6942
Likes: Jim Lee titles, *Cyberforce*

Christina Weaver
Age: 17 Sex: F
64 Gamewood Rd.
Levittown, PA 19057
Likes: *Grendel, The Spectre, Faust*

Jeremy Layman
Age: 18 Sex: M
B181th Med BN
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Likes: *Spawn, WildC.A.T.s, Deathblow*

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By now you must have guessed that me and my son are black Afro-Americans, and we are.

The first thing we thought as our eyes met was, "Another form of racism." We both know that that just isn't so.

Please explain to my son why those certain titles are not listed in your price guide.

Andre Allen
San Francisco, CA

Simply put, we can only list a certain amount of titles in the comic book price guide. The titles you list, while they are enjoyed by their fans, aren't currently very "hot" books, and are not experiencing any significant price increases.

Dear Wizard,

I am writing to implore all you readers of *Alpha Flight* to speak out and protest the cancellation of this comic. Despite all its hardships in the past, *Alpha Flight* has greatly improved over the last year and has immense promise for the future. So I beg, please stop Marvel from canceling the only true Canadian superhero team. Please save *Alpha Flight*!

Sandra Vezina
Sturgeon Falls, Ontario, Canada

Ignore Sandra. *Alpha Flight* sucked even when Byrne was doing it.

Dear Wizard,

When will Blue Beetle make the cover?

Aaron Sams
Ingonish, Nova Scotia, Canada

Right after next issue's Alpha Flight cover.

Dear Wizard,

I read various price guides and preview magazines, and I have noticed one thing in many of the letters columns that has bothered me for a long time. I always seem to read some guy's letter who is griping about the particular price guide because his books just are not valued at a high enough price. I think that these guys should realize that the people printing the price guide do not control the price that comics are valued at, they only report what the trend in the market is at that particular time. Maybe these people should realize that collecting comic books is not about buying at cover price and selling at a small fortune. Try opening the books and enjoying them for what they are: a successful combination of art and literature. Discover the story and the characters, not just the dollar signs.

Mark Edward Gaberra
Goletta, CA

A lot of folks out there seem to miss the meaning of the word guide in price guide.

Dear Wizard,

Does Rogue look a tad shorter and much cuter since she passed through the Siege Perilous? Does anyone notice besides me?

She's like Darrin on *Bewitched*.

Her appearance changed and no one noticed there either.

James S. Leatham
Chester, NY

Yeah, when Rogue was first introduced, she was a plain supervillain who looked like a homemaker, but that was back in the days when a character's look was slightly less important than it is now. These days, if you're a female character, you don't get noticed unless you're cover girl material with boobs bigger than your head. (I'm not saying there's anything wrong with that type of woman, it's just that I prefer characterization over cleavage in the comics I read.)

Dear Wizard,

In *Spawn* #15, Spawn (Al Simmons) and Spawn (Medieval) are not wearing their costumes. But in *Spawn* #8, it is stated that the costume is connected to their nervous system, and that they will "die" if they take it off. How can this be?

Nicholas Marrone
Canyon Country, CA

It was never said that the Spawns cannot take off their costumes, just that the costume and host bond for life. Perhaps the costume can separate from the host, but the two must rejoin eventually.

Dear Wizard,

How can there be a character named Thor in *Supreme* [from Image Comics] when Marvel already has a character by that name?

Greg Burosh
South Bend, IN

The name Thor comes from Norse mythology, so a comic book company cannot copyright the name. Take for instance the Thor which appeared in Vertigo's *The Sandman*, or the one that appeared in Comico's *The Elementals*, or... Well, you get the point. What a company *can* do is copyright its take on the Thor legend, which is why the various portrayals of Thor from the different publishers are so vastly different.

Dear Wizard,

Why does Continuity have none?

Dave Peterson
St. Cloud, MN

And why doesn't Image improve theirs?

Dear Wizard,

I'm a 15-year-old and I have been collecting this magazine for a while. I like the articles and the artwork you put out. But something was bothering me. How come you named this magazine *Wizard: The Guide to Comics*? Why not something else, like *The Comic Magazine*? Don't get me wrong, I like the name, but why *Wizard*?

Richard Chung
Flushing, NY

Because Gareb's brother Kenny said, "Y'know, *Wizard* is a catchy name. How about *Wizard Magazine* or something?" I forget who came up with the *Guide to Comics* part

Dear Wizard,

Why is it so hard to find *Bone* comics?

Robert Shamberger
McKinleyville, CA

Because its print run is smaller than *Alpha Flight*'s (believe it, comic fan!). Seriously, *Bone*, an ongoing series featuring the cutest little critters ever, has a print run of something like 20,000 for issue #11—up from print runs of 12,000 and 15,000 for issues #9 and #10, respectively, and up from 3,000 for *Bone* #1-#4. If anyone out there wants to read *Bone*, try to get it through your local retailer. If she or he can't get you any back issues, or the trade paperback reprinting those scarce early issues, jot a letter off to: *Bone*, c/o Cartoon Books, P.O. Box 1583, Los Gatos, CA 95031-1583, and explain your dilemma.

'toons

Fans who wish to submit their own cartoons to *Wizard* for possible publication as a 'toon should mail their entries to: 'toons, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920. Pencil-only submissions will not be accepted; submissions in any other medium—crayon, pen, marker, et cetera—are fine. Artwork must not be larger than eight by eleven-and-a-quarter inches. Do not fold, bend, or roll artwork. Mail flat to avoid damage. Illustrations may be single or multiple panels. All entries are nonreturnable. Those that see print win all sorts of neat stuff.

Sy Dupre
Age: 18 Sex: M
5974 Hwy. 56
Chauvin, LA 70344
Likes: All Valiant titles, *X-Men*, *Superman*

Jason A.
Age: 15 Sex: M
59-31 58 Drive
Maspeth, NY 11378
Likes: All Image, Marvel, and Valiant titles

Matt Brockett
Age: 15 Sex: M
1954 New Haven Rd.
Durham, CT 06422
Likes: *Shadowhawk*, *Pitt*, *Bloodshot*

Joe Medeiros
Age: 24 Sex: M
8900 St. Hubert
Montreal, Quebec
Canada H2M1Y6
Likes: *Nomad*, *Spawn*, all Valiant titles

Jason DesRoches
Age: 16 Sex: M
55 Lindron Ave.
Smithtown, NY 11787
Likes: All Image, Valiant, and Ultraverse titles

Javier Godinez
Age: 15 Sex: M
13775 Whispering Meadows
Jamul, CA 91935
Likes: *X-Men*, *Spider-Man*, *Batman*

Gilbert CeDeno
Age: 22 Sex: M
572 Warren St.
Apt. 3E
Brooklyn, NY 11217
Likes: All Spider-Man titles, *X-Men*, *Darkhawk*

Tina Eustaquio
Age: 13 Sex: F
P.O. Box 8905
Yona, Guam 96914
Likes: *Uncanny X-Men*, *X-Men*

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Ask the WIZARD

Q: Would Wolverine's healing factor be strong enough to protect him from the AIDS virus?

—A. Walker, Roanoke, VA

A: *Back in the older days, yeah, but in his current weakened state, probably not.*

Q: Are Namorita and Namor related?

—M. Blake, Spearfish, SD

A: *Nope. Namorita's a clone of her mom. No relation to Namor.*

Q: If the Silver Surfer is all covered up in that silver coating, how does he relieve himself?

—F. Brown III, Cleveland, OH

A: *When Galactus created the Surfer and imbued him with almost limitless cosmic energy, he also gave him a colostomy.*

Q: Can Thor's hammer break Wolverine's adamantium claws, and vice versa?

—P. Kubicki, Henderson, NV

A: *Thor, when he gets really p.o.'ed, can dent adamantium. Wolverine, on the other hand, could not have cut Thor's mystical Norse god-forged hammer.*

WIZARD wonders...

If Captain America's shield can absorb any impact, then why does it hurt when he hits you with it?

Ask the Pros

Hey Jae Lee:
When is your *Hellshock* series from Image coming out?

—T. Smith, Westlake, OH

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920.

Dear Wizard,

After seeing the Top 10 in *Wizard* #29, I flipped. What the hell is this crap!!!???!!! Marvels in the Top 10?!? They all are frauds!!!!! Daredevil is hiding behind the face of Frank Miller. The only reason for his revamp is to keep up with DC's characters' deaths!!! Frank Miller is cool, but without him Daredevil is nothing! The only reason for Daredevil to change his duds is because his red costume looks like a joke. Look at Stephen Platt. The only reason they put him with *Moon Knight* was because its sales were down. I bet Platt was made to sign a contract that wouldn't let him leave like the Image artists. *Wolverine #75* is No. 7?!? The hologram was the worst-looking one on the crossover books! *Uncanny X-Men* #304 is where he got hurt!

I have nothing against Marvel characters or good artists or deaths or even special covers—just the way they're abusing them. How could anyone collect a title if the character keeps changing costumes, dying, or being overpriced because of gimmicks? Marvel is based on gimmick comics, superstar artists, and large events that will make no difference two years from now.

Jeff Lancaster
Boca Raton, FL

We don't make up the Top 10 comics; each month, hundreds of retailers participate in a nationwide survey about which are the best-selling books in their stores.

Dear Wizard,

I have some questions:

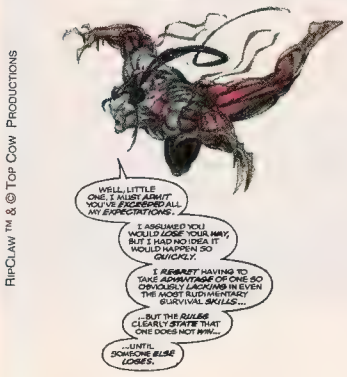
1) Can Ripclaw talk really fast? Because in *Cyberforce* #1 (the ongoing series), when Ripclaw jumps out of the tree at Velocity, he spoke almost five minutes' worth of information in the air.

2) Are comic retailers going to bag *Spawn* and sell it to people 18 years and older because of the violence?

3) Does Shadowhawk have AIDS?

4) Is Diehard a male or a female, because in *Supreme* #7, Diehard has, well, you know. Also, in the same comic, Diehard and Cougar are members of the Starguard team. Which team are they on, Youngblood or Starguard?

Brad Racino
Middletown, NY



RIPCLAW ™ & © TOP COW PRODUCTIONS

I have some answers.
1) Smells more like a writing/editing problem.
2) Some retailers might, but I'm not aware of any major movement of that sort.
3) Seems like it.
4) The current Diehard is a guy. Starguard is a new team from the future with no other appearances except for those few panels, so who knows what their story is?

Dear Wizard,

What's with that ominous cow?

Derek Slawson
Addison, IL

It's a sign of the apocalypse.

Dear Wizard?

How come you aren't printing the prices of the 1993 Spawn Spog collection?

Eric Whitten
Lewiston, ME

***Wizard* can't list the price of something unless it has value. Pogs or any Pog-like products are mucho crapola.**

Dear Wizard,

Well, here's to all of you people who went out and purchased 20 copies of *Showcase '93* #6 thinking that it was the first appearance of Azrael in the Batcostume. *Duuuuuuh! Check your dates, people!!!* All of us Batlovers know that Azrael's first appearance in the Batcostume was in *Batman* #489, which was dated February '93, and *not* in *Showcase '93* #6, which was dated June '93.

So to all of you speculators who got burned, *Showcase '93* #6 would make a good campfire starter, eh?

James Maurice Duncan
Red Deer, Alberta, Canada

Errr...James "Smart Guy" Duncan is right.

Dear Wizard,

Can Green Lantern make an army of guys seven feet tall with his ring?

Jordan Feinman
Brooklyn, NY

The Green Lantern ring works on willpower, so if the wearer has enough strength of will, yes.

Dear Wizard,

As to your question of what ULTIMATUM stands for (*Wizard* #29): Underground Liberated Totally Integrated Mobile Army To Unite Mankind.

Rich Hamilton
Danbury, CT

Pretty hard to believe that Marvel actually has a terrorist group that has ULTIMATUM as an acronym, eh?

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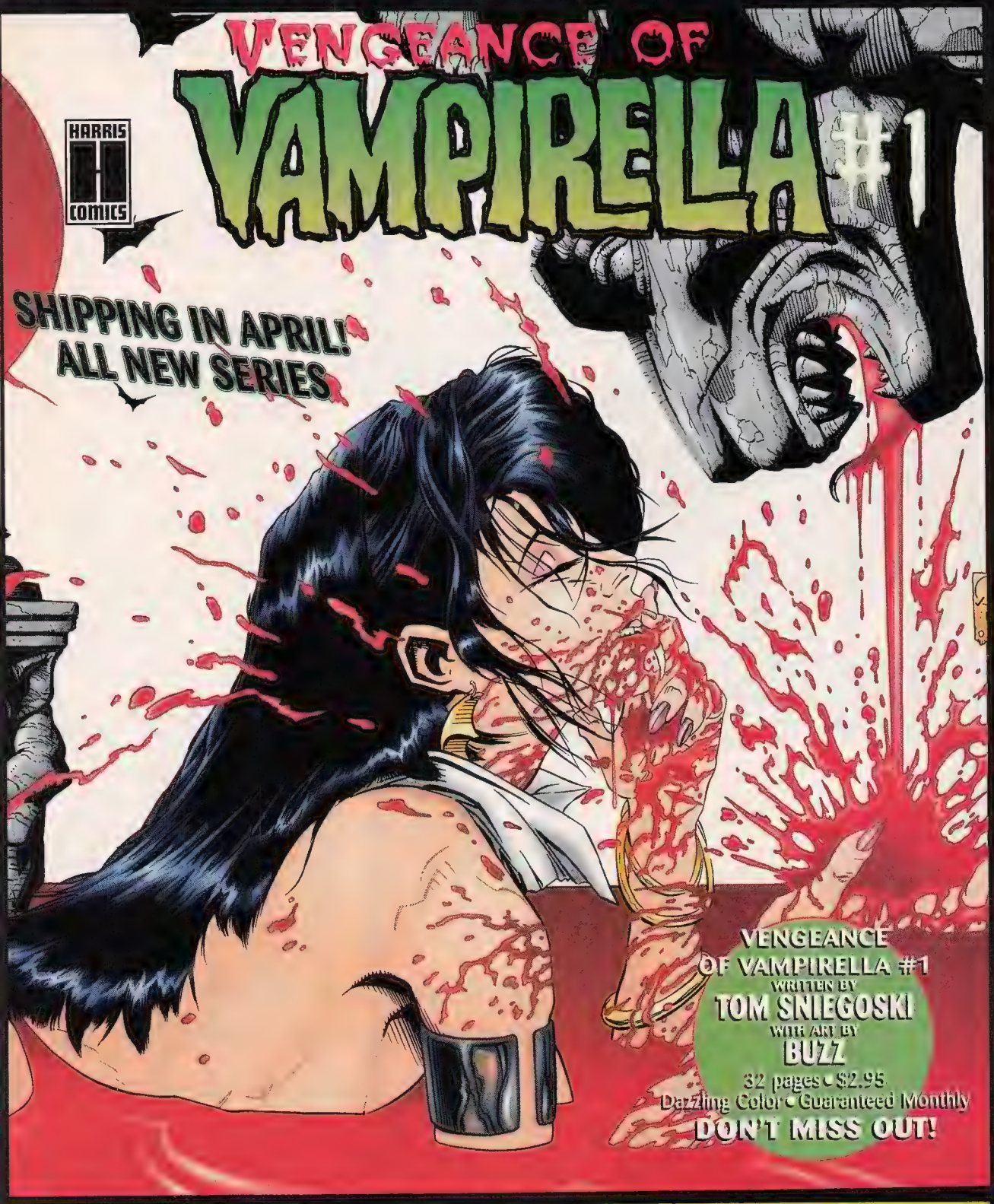

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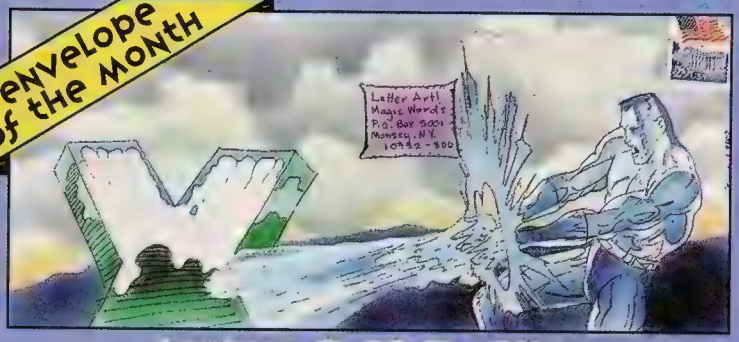
envelope of the month



Iceman ™ & © Marvel

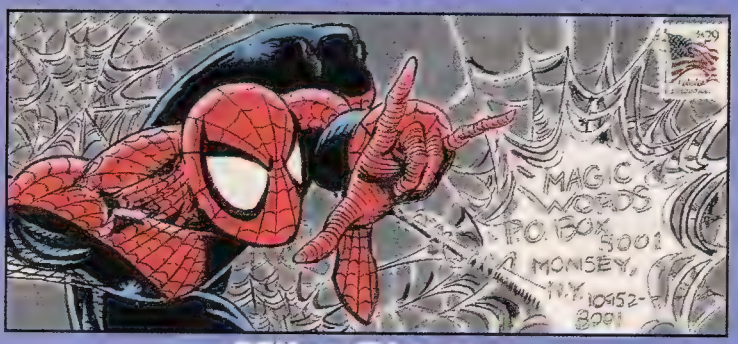
Joshua & M.B. Silva
Salt Lake City, UT

Death, Morpheus, & Mervin ™ & © DC Comics

Todd Huffman
Crawfordsville, IN

Ren & Stimpy ™ & © Nickelodeon

Jim Leyshon
Tornado, CO



Spider-Man ™ & © Marvel

Mike Gipson
Phoenix, AZ

Dear Wizard,

What is the Maxx?

Tracy Field
Loveland, OH

We're pretty sure that he's a man mixed up with a rabbit-like animal spirit.

Dear Wizard,

Top 10 reasons *The Sandman* will never be an Image comic:

10. *Sandman* is a comic for mature readers.

9. The lack of women with breasts bigger than themselves.

8. The lack of men with guns bigger than themselves.

7. There are 50-plus issues out already.

6. Despair and Delirium got too chummy around the canceled Image creators.

5. Death refused to wear that costume.

4. They have enough brooding, angst-ridden anti-heroes.

3. *The Maxx*. That book has its own dreamscape setup. Think about continuity. (Well, come to think of it, that's a moot issue anyways.)

2. Neil Gaiman just wasn't a good enough artist.

And the number one reason why *The Sandman* won't be a new Image release anytime this century (drum roll, please...):

1. Let's just face facts: if there ever was a Sandman/Spawn team-up, Morpheus would bust that burn victim's butt faster than you can say "Switzerland."

Anthony Punt
New York, NY

Well, if I'm not mistaken, that sound I hear is some fat broad singing. Before I split this one last time, let me say it's really been a blast doing Magic Words for the past two years or so. You guys are the best, and I've enjoyed working on this column as much as you've enjoyed reading it.
Adios.
—Pat McCallum

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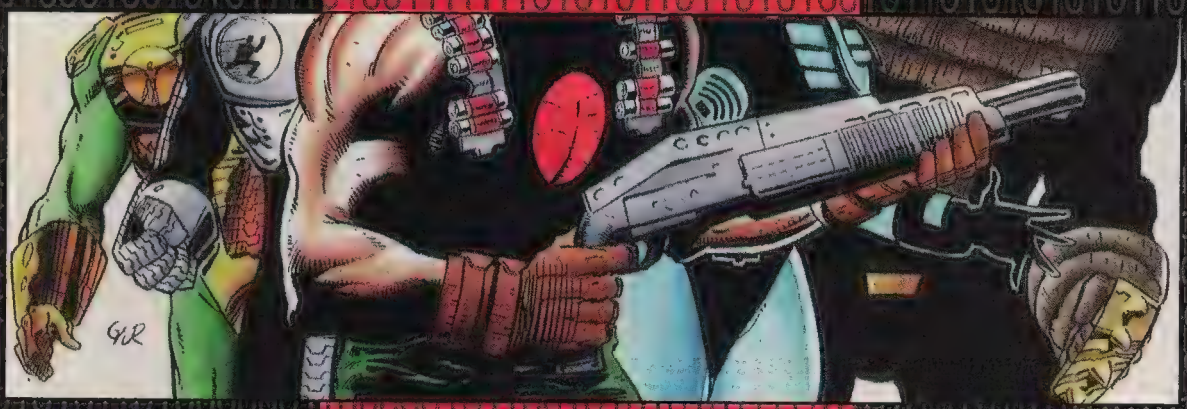

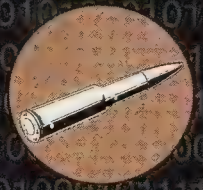

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"Okay Spawny, next time you see Petey walking around, nail him in the family jewels wit dis."

"If you like my hat, you should see the good luck charm I made out of his pal Thumper," exclaims unsettling freak.

Wizard News

Wizard #31, March 1994

Since 1990

Shooter to write Youngblood?

Youngblood creator Rob Liefeld and Defiant President Jim Shooter, who made back-to-back appearances at the Mile High Comics Mega-Store in Anaheim, Calif., have been seen together hatching ideas, sources at Extreme Studios say.

As fans know, Liefeld had a guest appearance in Defiant's *Good Guys* #1, but it's anyone's guess as to what Liefeld and Shooter could be plotting. Rumor has it that the two will work together on *Youngblood* when it returns as a monthly title this summer.

Both Liefeld and Shooter refused to comment on what they might be discussing. *Wizard* will keep you posted as news develops about this rumored colossal collaboration.

Thibert's Black and White

Black and White ™ & © 1994 Art Thibert

Black and White in color.

Art Thibert will preview his all-new action series, *Black and White*, in five Extreme Studios titles in February and March. Thibert is penciling, inking, and writing the series, the latter along with his wife, Pamela.

Black and White revolves around Reed Blackett (a.k.a. Black), a semi-retired MI-10 agent with a new identity, and Whitney Samson (you guessed it—White), a tough-minded Chinese businesswoman who takes matters into her own hands when a hostile takeover attempt aimed at her company results in the death of her family.

Needless to say, the two team up to discover the truth behind the death of White's family and the mysterious disappearance of Black's father. Thibert is planning on releasing *Black and White* as a three-issue mini-series in the summer.

Batman vs. Punisher?

When DC Comics announced at Comicfest '93 that they were discussing a trio of intercompany team-ups with Marvel Comics, speculation about the possible pairings began immediately. One rumor has Batman going one on one with the Punisher, which would make for an ideal crossover. Another rumor teams Batman with Spider-Man.

Gary Guzzo, Marvel's publicity manager, states that there is no truth to the rumor and that nothing like it is on Marvel's schedule. Says Guzzo, "It doesn't mean that there won't be one some day, but if there is, it is far away... Maybe it'll happen, but right now, it's only a rumor."

Patricia Jeres, DC's manager of marketing communications, says that the publishers are currently negotiating, but that there are no definite plans.

WildStar Returns in the Summer

WildStar ™ & © 1994 Al Gordon and Jerry Ordway

WildStar returns with a bloody nose. "The summer season does that to me."

As was announced in Image Comics' *WildStar* #4, WildStar will live on this year. According to co-creator Al Gordon, a *WildStar* trade paperback collecting the mini-series is scheduled for a spring release, while a *WildStar: Sky Zero* #0 mini-series and a WildStar regular series are due out in the summer.

Sky Zero #0 will be penciled by Chris Sprouse (*Legionnaires*), although the artist for the proposed regular series, which will take place five years after the mini-series, is still pending. Gordon will remain the series' writer and inker.

Meanwhile, WildStar co-creator, co-owner, and first penciler Jerry Ordway is no longer involved with the character. Says Ordway, "I agreed to do four issues to help launch the book, and now I'd like to move on to other projects that I can write and draw."

Ordway says that his projects will be creator-owned. Gordon's future plans include much of the same: he's working on a "twisted psychological, horror/adventure story," slated as a four-issue mini-series for late '94.

Superman Meets Milestone

A well-placed source has told *Wizard* that in May and June, Milestone Media titles will cross over with DC Comics' Superman titles, including *Superboy* and *Steel*. We'll update you as more information on this crossover becomes available.

Aegis Is No More

Jim Lee is launching a new imprint within the Image Comics line called Wildstorm Productions. Wildstorm will replace Aegis Entertainment, the name under which Lee currently trademarks all of his titles. This name change is expected to be implemented in early '94.

In conjunction with this change, former DC Comics editor Bill Kaplan has been brought on board to oversee production and scheduling of books, while Ben Fernandez and Joe Dunn have joined the staff to help out with color separations and quality control.

Lee and his Wildstorm projects will remain part of Homage Studios, which he shares with fellow artists Marc Silvestri, Scott Williams, and Whilce Portacio.

Miles Named DC VP

DC Comics announced in

November 1993 the appointment of Seymour Miles, previously Valiant's vice president of advertising sales, to the new position of vice president and associate publisher. As such, Miles will be responsible for DC's advertising sales and for increasing the mass market potential of DC's entire product line.

Spidey Magazine

Spider-Man ™ &© 1994 Marvel Entertainment Group

The new Spider-Man Magazine *debuts in February.*

Marvel Entertainment's *Spider-Man Magazine*, a new 32-page magazine aimed at children, will make its debut in February. Each issue will include games, puzzles, jokes, and trivia. Monthly features will include "Spidey's Amazing World of Nature," a full-color photo feature complete with facts and figures, and "Create Your Own Superhero or Supervillain." There's also a comic book section starring Spidey.

The first issue will come with an uncut sheet of Fleer trading cards; four will be X-Men Ultra cards and four will be Spider-Man cards.

The magazine will be sold in shops everywhere for $1.95.

A Dream Come True

Thanks to the compassion and efforts of *Uncanny X-Men* writer Scott Lobdell and several other comic creators, one very sick young man had a very special December. It took him from Memphis to New York and then halfway around the world.

Huy Vi, an 11-year-old Vietnamese boy with a passion for comics, has been treated for inoperable and terminal bone cancer at St. Jude Children's Hospital in Memphis, Tenn., for the past 18 months. Huy's chief ambition is to be a comic book artist. His story came to the attention of Darren Dean, producer and host of *The Fantastic Forum* radio show, who gave Huy an opportunity to speak on the air to some of his favorite creators.

Photo courtesy of Marvel Entertainment

10-year-old Huy Vi paid a visit to the offices of Marvel Comics. From left: Spider-Man, artist Joe Jusko, writer Scott Lobdell, and cover coordinator Erika Moran.

One of those creators was Lobdell, who offered to pay Huy's way to New York City. The youngster arrived at LaGuardia Airport on December 2, 1993, and was greeted at the gate by Spider-Man. He was then whisked to the Marvel offices, where he was treated like royalty and heaped with gifts. The high point of his day, however, was meeting artist Jae Lee.

Lobdell and Lee will collaborate on a story with a protagonist modeled after Huy for *The Scrap City Pack Rats*, a Jay Piscopo and Mark Medford-published comic which raises money for sick and disabled children. Lee will also ink two of Huy's drawings for the same issue. Piscopo plans to hold a signing party for Huy when the comic comes out.

While in New York, Huy also visited DC Comics as a guest of artist Mark Chiarello.

Lobdell also treated Huy and his mother to a trip back home to visit the rest of their family back in Vietnam. Lobdell, who worked with sick and disabled children at special summer camps before becoming a comic book writer, says, "I always wanted to be in a position to help kids like Huy, and now I am."

For more information on *The Scrap City Pack Rats*, contact Goodwill Industries of Maine, P.O. Box 8600, Portland, ME 04101.

—Paul J. Grant

Real-Life Good Guy Inspiration

Hundreds of people packed the Mile High Comics Mega-Store in Anaheim, Calif., on November 27, 1993, to see eight special children being honored. The children were the winners of Defiant's Good Guys contest, through which they became the stars of Defiant's *Good Guys* comic book. Their names are Paul Cohen, Matthew Gyrich, Reginald Jackson, Daniel Jacob, Jenni Lee, Jeff Miller, Laura Neale, and Zachariah Sahs.

Photo courtesy of Defiant

Jim Shooter mingling with Defiant's Good Guys contest winners.

The Defiant creative staff and seven of the eight winning children and their parents and siblings stayed at the Hyatt Regency Hotel, where they ate meals together and spent time getting to know each other. After visiting Disneyland, the excited young Good Guys arrived at the "Big Event."

All but one.

Laura Neale, known as Flex in *The Good Guys*, was the only one who missed staying at the Hyatt, traveling to Disneyland, and getting to know the Defiant staff. Two weeks earlier, the car she was riding in was hit by a drunk driver, and her back was broken. One week before the event, she spent 10 hours undergoing surgery to reconstruct her destroyed vertebrae.

Believing that it would take a miracle for Laura to attend the Good Guys ceremony, Jim Shooter, Defiant's president and editor-in-chief, purchased two telephone/television transmitter-receivers so she could participate from home. But as Shooter introduced the Good Guys at the ceremony, Laura proved that she was a real heroine: against all odds, and at the last minute, she showed up in the store. After being recognized by attendees of the ceremony, she signed autographs from her wheelchair for an hour.

This demonstration of heroism by such a young person is what *The Good Guys* is all about—inspiring people to be the best they can be and to triumph over trials and tragedies.

—Special thanks to Ralph Zuranski

Charity Art Auction

The Great Eastern Con in New York City on February 12, 1994, will hold its third Charity Art Auction, to benefit the Comic Book Legal Defense Fund. Close to 60 artists will be represented in the auction. Many are doing new illustrations for the event.

The contributors include Art Adams, Mike Allred, Simon Bisley, Brian Bolland, John Byrne, Paul Chadwick, Geof Darrow, Glen Fabry, Dave Gibbons, Mike Mignola, Walt Simonson, Matt Wagner, and many more. For more information, contact Scott Dunbier at (212) 666-0982.

TM & © 1993 Mike Mignola

Hellboy, drawn by Mike Mignola, exclusively for the third Charity Art auction.

Disabled Comic Collectors Club

31-year-old Ken Johnston is organizing an international comic book club for disabled comic collectors. "It's where disabled comic collectors can meet through a pen pal system," Johnston says. "Basically, all I ask is that people send in their names, mailing address, sex, age, and what comics they like and don't like. They don't have to mention their disability or anything. Then I put them on a mailing list and mail the list out to them."

Johnston, who has a plastic valve in his heart, says that the idea of starting a club struck him after seeing the Pen Pals section in *Wizard: The Guide to Comics*. (Pen Pals runs every month in the Magic Words section, which begins on page 9 this issue.) Johnston recalls that he couldn't attend comic conventions immediately after his heart operation. He hopes that his club will allow disabled people who can make it to a show to get autographs and other convention premiums for home- or hospital-bound friends.

"Only another guy in a similar situation would understand" what other disabled collectors are going through, Johnston says. "I wanted these guys to not feel alone, and this

?! WHAT'S UP WITH...

Sachs & Violens #2?

Epic/Marvel's *Sachs & Violens* #2 will be six months late. According to series writer Peter David, Epic will relaunch the series in February with #2, and will resolicit #3 and #4. David says the reason #2 is late is because both he and artist George Pérez ran into deadline problems, and orders for the series fell short of expectations.

—William A. Christensen and Mark Seifert

the Hollywood beat

Spawn: The Movie?

It's possible. Industrial Light and Magic has already made some computer-animated demonstration shots of a few baddies that've turned up in the *Spawn* comic book. Supposedly you can't even tell that the shots are computerized. The plan right now is to film actors in costume and then animate the cape, backgrounds, and so on. ILM also made a 10-second trailer-like animated sequence showing what they can do. Imagine *Spawn* animated *á la Jurassic Park*!

The only problem is that movie companies who will back the film just want to license the *Spawn* characters from McFarlane and make their own movie. We all know from Marvel's movie bombs that many of these companies care about money, not characters. McFarlane, on the other hand, wants to do a movie only if it resembles his character 100 percent.

Batman: Season 2

Batman: The Animated Series will begin its second season in September 1994, when 20 original episodes will air. Those will probably be the last original *Batman* TV cartoons, although if the *Batman: Mask of the Phantasm* film is popular enough, a series of features might be released.

Next season might very well be the TV show's last hurrah, however. One source with *B:TAS* says that network executives are a lot more worried about the current climate regarding televised violence than they are letting on.

As for the scripts, the producers didn't rely on freelancers to write any of the shows—they're all written by Batman alumni. The new episodes include a Batgirl story; an episode called "Second Chance," written by Gerry Conway, exploring Bruce Wayne's relationship with Harvey Dent; two Ra's al Ghul stories, including one by Joe Lansdale and co-starring Jonah Hex; and a Bane story (sans Azrael—the TV producers aren't going to break Batman's back).

There will also be a Riddler story explaining how he gets out of the virtual reality computer he was stuck in in his last episode; a story called "A Bullet For Bullock," based on a Chuck Dixon comic book story; a Catwoman story which makes her out to be more of a villainess; an episode in which Batman is captured by criminals in Arkham Asylum and tried by a kangaroo court; and a Huntress story.

Mask Report

The Mask is due to open in August. The film stars *In Living Color*'s Jim Carrey as Stanley Ipkiss, a bank clerk whose fortunes change dramatically when he discovers an ancient mask which gives its wearer incredible powers.

Based on the Dark Horse comic, *The Mask* is a fantasy-adventure picture which will again put the computer animators at Industrial Light and Magic to the test. New Line Cinema hopes to turn the property into a series of films.

The Mask also stars comedian Richard Jeni and is directed by Chuck Russell (*Nightmare on Elm Street 3*).

—David Galvan

Then Mask TM & © 1993 New Line Cinema Corp.

Preliminary designs from the upcoming The Mask, *which will open in August. The amazing special effects were done by Industrial Light and Magic, who also brought us* Death Becomes Her *and* Jurassic Park.

Spider-Man 3: Invasion of the Spider-Slayers
Acclaim/LJN
Nintendo Game Boy
Available: Now

Electro, Scorpion, and an army of robotic Spider-Slayers are on a mission to defeat Spider-Man. His powerful Spider-Sense warns him of the danger, but it's up to you to help Spidey survive! Use Spidey's web-shooters, brute strength, and daring moves to take the wall-crawler through five action-packed levels and help make New York City a safe place to live. This game follows the storyline of *Amazing Spider-Man* from issues #368-#373. Check out those issues for important clues on how to survive in the game, which offers excellent graphics on the hand-held Game Boy system.

Sam & Max Hit the Road
LucasArts Entertainment
IBM 286 (or higher) and 100% compatibles
Available: Now

Comic book writer/artist Steve Purcell's *Sam & Max: Freelance Police* series has been adapted into an exciting and totally interactive graphic adventure. Sam, a canine shamus, and Max, a hyperkinetic rabbity thing, must track down Bruno the Bigfoot and his girlfriend, who have vanished from the local carnival. This game offers plenty of wacky, cartoon-like humor with an edge. People of all ages will enjoy countless hours of fun as they experience this game's colorful, full-screen animated graphics. Players interact with the game using innovative pop-up icons.

Hammer down a rat if you can! *Sam & Max Hit the Road* from LucasArts Entertainment.

SAM & MAX ™ & © STEVE PURCELL

Rebel Assault
LucasArts Entertainment
Sega CD, CD-ROM, 3DO, CD-I
Available: Early '94

This ultra-fast, shoot-'em-up adventure game offers 3-D-like graphics and awesome sound effects as you train to become the fearless pilot of a T-16 Skyhopper, a Snowspeeder, an X-Wing and an A-Wing starfighter. You can experience 15 levels of nonstop action as you take part in maneuvering, targeting, and combat scenarios. Your final mission places you smack in the middle of the attack on the Death Star. Digitized film footage, music, and characters from the *Star Wars* movies have all been incorporated into this game, which will transport you directly into an intense spaceflight simulation.

Look out! Stormtrooper dead ahead! Catch the Star Wars fever with *Rebel Assault*.

STAR WARS ™ & © LUCASFILM INC.

Teenage Mutant Ninja Turtles: Tournament Fighter
Konami
Super NES, Genesis, NES, Game Boy, Game Gear
Available: Now

America's favorite mutant turtles are back, but instead of offering a traditional horizontal scrolling action/adventure, *TMNT: Tournament Fighter* features intense fighting scenarios in a tournament-style game, similar to *Street Fighter II* or *Mortal Kombat*. In this 16-meg one- or two-player game, you can choose your favorite Turtle, and then battle the most powerful street fighters on the planet. The game offers 12 tournament arenas, eight levels of difficulty, and four different combat modes. You can also adjust the overall game play speed.

"I won the toss, dammit! Now puke somewhere else!" (Sigh) Those Turtles with *TMNT: Tournament Fighter*.

TEENAGE MUTANT NINJA TURTLES ™ & © MIRAGE STUDIOS

Coming Soon

Konami is developing a *Batman: The Animated Series* game for the Super NES system, scheduled for release in late '94. Much sooner, however, Sunsoft will release *The Death of Superman* (Super NES/Genesis), along with an all-new adventure featuring Wonder Woman. U.S. Gold will soon release a game based on *The Incredible Hulk* (Super NES/Genesis), while T*HQ is developing a game based on the Dark Horse's comic book character The Mask.

—Jason R. Rich

was the only way I could do something about it."

If you're interested in the club, write Ken at P.O. Box 112, Keyes, CA 95328. Ken says that prospective members should not send money, although he would welcome receiving stamps to cover the cost of mailing out lists to club members.

Publish Your Own Comic

If you're interested in publishing your own comic book but have been rejected by or are afraid to show it to other publishers, Third Coming Comics has a solution. They're publishing *The New Creators Anthology*, an 80-page book in which creators can buy space at $3 a page.

Creators won't be paid for their work, but if you want exposure and the opportunity to say that you've been published, then contact Third Coming. According to the publisher, it won't edit content or copyright submissions, and all artwork can be returned. For submission guidelines, write Third Coming Comics, 3385 W. 20th Place, Gary, IN 46404.

Upcoming Shows at W&PM

Words & Pictures Museum, a comic art museum in Northampton, Mass., will display The Art of Richard Corben in February and March, 1994; The Fairy Tale and The Comic Book in April and May; and a women cartoonists exhibit in June and July. For more information, call (413) 586-8545.

Collectors Expo '94

The San Diego Convention Center will host the Collectors Expo '94 from December 8-11, 1994. Collectors Expo '94 will feature an Image convention in addition to other attractions. According to Goldline Marketing, the show's promoter, Image has committed to 10,000 square feet to showcase its creators and projects.

Apology to DC

"Faster than a speeding bullet" is a registered trademark of DC Comics. "More powerful than a locomotive" and "Able to leap tall buildings in a single bound" are also registered trademarks of DC Comics. In a recent series of advertisements for *Wizard: The Guide to Comics*, *Wizard* used these phrases without permission or authorization from DC Comics. *Wizard* apologizes to DC Comics for such action and regrets any confusion it may have caused.

Company Updates

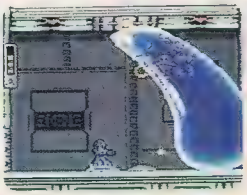
AC COMICS
AC's second 36-page

This couldn't wait 'til the 21st century.

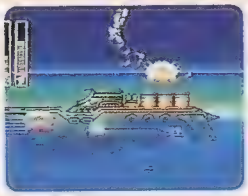
The "X" generation of Mega Man adventures is here. For the first time on the Super NES.

As his last great creation, Dr. Light developed "X"—the first thinking, decision-making robot. Years later, Dr. Cain modifies his design to make thousands of supposedly "harmless" Reploids. That is until Sigma, the most intelligent Reploid of all, decides to lead the others in eliminating all humans from the planet. Now "X" must hunt down Sigma using his all-new arsenal, including the X-Buster and the awesome Emergency Acceleration System. It's the Mega battle of the next century, found only on the Super NES.

"X" uses his X-Buster to save Zero, the leader of the Maverick Hunters from the evil Vile.



When the robotic amoeba glues "X" to the ground, either he shoots or he's stuck.



"X" destroys an enemy submarine fuel tank and things get extremely explosive.

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CAPCOM

This Month in History

Historic comic book events that took place in the month of MARCH.

1937 DC introduced the longest continuously running title in comics history, *Detective Comics* #1. Though the series was Batman-less for the first 26 issues, issue #1 contained stories by Jerry Siegel and Joe Shuster, which they did about a year before they did *Action Comics* #1.

1941 The cover of *Captain America Comics* #1 featured Cap fighting Hitler nine months before the U.S. officially entered World War II. This issue featured Marvel's first major villain—the Red Skull.

1963 After featuring monster stories for 38 issues, *Tales of Suspense* became Marvel's sixth Silver Age superhero title when it introduced Iron Man in #39.

1966 Marvel ushered in the cosmic epic in comics with the first appearance of the Silver Surfer and Galactus in *Fantastic Four* #48.

1976 Bullseye began his career as one of Hornhead's principal antagonists in *Daredevil* #131.

1988 Todd McFarlane's first Spider-Man effort, *Amazing Spider-Man* #298, was released. McFarlane's successful association with the wall-crawler lasted for a total of 43 regular issues, including his work on *Spider-Man*.

—William A. Christensen and Mark Seifert

Compact Comic will be polybagged with *Femforce* #73 in May. *Sentinels of Justice* #2 stars Jet Girl and her husband, Rocketman...*Golden Age Greats* #1, a 72-page black-and-white squarebound book, will appear in June. It reprints the Golden Age adventures of characters from the 1940s and will sell for $9.95.

ARCOMICS

ARComics will introduce readers to the ARCosmos in March with *Aegis* #1, *Fronteers* #1, and *Inspectre* #1. The debuts continue in April with *The Planet Patrol* #1, *Revenant* #1, and *Misfits of Society* #1. All titles are priced at $1.75.

ARCHIE COMICS

Jughead's baby sister, Jellybean, stars in her own 48-page special in March, entitled *Jughead's Baby Tales* #1...A much-demanded, as-yet-untitled Archie summer camp special full of all-new stories is due in May.

BONEYARD PRESS

In March, Boneyard will print the *Bill the Bull: Burnt Cain* miniseries in a trade paperback. This edition, which costs $4.95, will include the unpublished conclusion. *Blowtorch Kiss*, in which several characters pursue stolen mob money, will also come out in March.

CFD PRODUCTIONS

In March, CFD will release *Tales of the Dead* #1 (of 8), a sarcastic and satirical series which revolves around the living dead. It's by Joe Monks, Ed McGuinness, and Chuck Regan...*Chemical Reflex* #1,

WIZARD LOOKS BACK...

The Marks of Zorro

"To California—where a man may only marry, raise fat children, and watch his vineyards grow!" With those words, Diego Vega leaves Spain to return to his native land, which he finds much changed...prompting him to adopt the masked identity of Zorro (which means "fox") in order to free the people of Los Angeles from repression.

It's a familiar story to adventure fans, and it's being told once more in comics in a new series, *Zorro*, published by Topps, with scripts by Don McGregor and art by Mike Mayhew.

Zorro began as character in a pulp novel, *The Curse of Capistrano* by Johnston M. McCulley. The exploits of the cunning fox were portrayed in other pulp stories throughout the 1920s. Zorro first moved to another medium when Douglas Fairbanks Sr. starred in the 1920 silent classic *The Mark of Zorro*.

A dozen or more film and TV treatments would follow, notably the 1940 remake of *Mark* starring Tyrone Power, Linda Darnell, and Basil Rathbone (with a stirring score by Alfred Newman); the serial *Zorro's Fighting Legion*, with Reed Hadley in the title role (1939); the Disney TV series starring Guy Williams (1957); a third version of *The Mark of Zorro*, this time for TV, with Frank Langella in the lead (1974); and an animated version from Filmation in the early 1980s, with Henry Darrow voicing Diego.

But Zorro didn't hit the four-color pages until Dell adapted the Disney TV series with art by Alex Toth. He wasn't seen again in comics until Marvel did a new version a few years back. Then Eclipse reprinted the Dell series, and followed with an American edition of a European Zorro graphic novel.

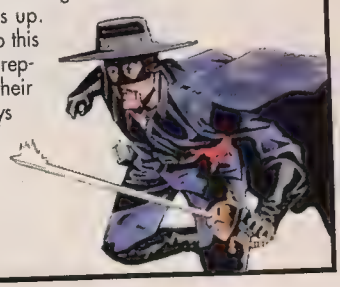
McGregor, a long-time Zorro fan, has done the research to make this possibly the most historically accurate version yet. "I started to find out what I didn't know," he admits. "I thought I understood the situation in California in the early 1800s, but when you research it, you discover how much you don't know. What does the terminology mean—not just the Spanish words, but the different governmental positions, Spain's connection to Mexico, Mexico's connection to California? We wanted to make a Zorro that is not only entertaining, but as accurate as possible."

Johnston McCulley was a master storyteller, not an historian, McGregor points out. "There are a lot of inconsistencies arising from the original stories. The ranchero system grew out of the abandonment of the mission system, as the mission lands were taken over by the ranchers. But that was long after Spain had anything to do with California, and even toward the end of Mexico's control." McGregor's California will, he hopes, be a mix of McCulley's fictional version and the historical reality.

"What I hope I'm achieving is finding different points of view from those traditionally used. We want to get inside everybody's head—Indians, women, blacks, et cetera—and see how they feel about their station in life in early California.

"There's something about Zorro that is appealing to all time periods—he looks at the people in charge and wants to deal with them when they do something wrong," McGregor sums up. "There's a lot of people to this day who feel they are not represented adequately by their government...and Zorro says you must stand up and fight it."

—Patrick Daniel O'Neill



Zorro ™ & © Zorro Productions Inc.

CHRIS CLAREMONT
JIM LEE

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also due in March, is a dark and moody story by Michael P. Kennedy and Dan Brereton.

Dark Horse Comics
Rack and Pain, a four-issue mini-series by Brian Pulido (*Evil Ernie*) and Leonardo Jimenez, with covers by Greg Capullo, is slated for February. Rack is a biological techno-weapon, Pain an incredibly strong barbarian. Both are hired assassins living in the lap of luxury, but their status quo could be radically altered as the series progresses...The five-issue *Enemy* mini-series, originally scheduled for last December, will now ship in May.

DC Comics
An ongoing series starring the Ray by Christopher Priest, Howard Porter, and Robert Jones in due in March. As a tie-in, DC is releasing *The Ray* trade paperback, a reprint of the award-winning mini-series...In a recent interview, Kelley Jones said that he, writer Doug Moench, and inker John Beatty will work on an ongoing Batman "Elseworlds" series. Patricia Jeres, DC's manager of marketing communications, says DC is currently in creative discussions with the trio about doing another Batman series, but nothing is set as of yet.

Diehard Studios
Diehard has been contracted by Honey Bear Books to draw two 64-page Mighty Morphin Power Rangers comic-activity books. The two books will be available in early 1994.

Express Publications
In March, Express's Entity Comics imprint will release two new Zen titles: *Zen Intergalactic Ninja: Starquest* #1 and *Zen Intergalactic Ninja Milestone Edition* #1. *Starquest* will be an ongoing bimonthly black-and-white title by writer/artist Bill Maus. The art is said to be enhanced with "Tru-Vision" toning process, which creates special effects for black-and-white comics. The stories will take place at the time before Zen came to Earth. *Milestone Edition* will reprint Zen's earlier adventures.

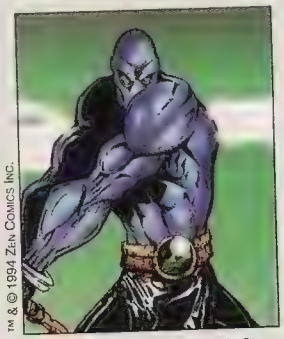
™ & © 1994 Zen Comics Inc.
Two Zen titles are due in March: Starquest #1 and Milestone Edition #1.

Image Comics
Jim Lee and Chris Claremont will co-write *WildC.A.Ts* #10-#12. Thr storyline will introduce Claremont's new character, the Huntsman... The first issue of Jim Valentino's six-issue *Shadowhawk IV* mini-series will be issue #12, continuing the numbering from the earlier entries in the Shadowhawk saga...Keith Giffen's last issue as plotter of *Bloodstrike* is #6. Ripley, who has been fighting Aliens and plotting *Brigade* and *Supreme*, will replace Giffen.

INNOVATION

Innovation
Quantum Leap Annual #1, by George Broderick Jr., Luke Ross, and Mike Deodato Jr., is due in February. In this story, Sam leaps into Ziggy, the Quantum Project hybrid computer. Look for the $2.95 book...*Hero Alliance: Tarnished Gold* #1 ships in late February. After nearly two years, the team returns—but in pieces. Reacquaint yourself with them; you'll be surprised at what you find.

Kitchen Sink Press
Grateful Dead Comix Volume 2 #2, which sports a Tim Truman cover and features a Truman story, is due in April. Also expected that month: the Kitchen Sink Reprint Classic of *Bijou* #8, a super-rare underground comic from the early '70s with a cover by the late Harvey Kurtzman...In May, look for a graphic novel entitled *Kafka For Beginners* by Robert Crumb, which adapts some of Kafka's stories. It'll probably cost $11.95. That month's Classic Reprint is the unfinished *Spirit Jam* comic from the mid-'80s, a single story with jam art and dialogue by such creators as Frank Miller, John Byrne, Chris Claremont, and others. Also in May: the debut of *Button Man* #1, reprinted from the British title *2000 A.D.* It features the award-winning art of Arthur Ranson (*Legends of the Dark Knight*).

Lightning Comics
New Lightning titles will be released throughout '94. In May, look for *Lightning Comics Presents*, which will introduce two new characters, War Party and Dreadwolf. They'll get their own titles in June and September, respectively...Lightning, in an attempt to attract new readers to its line of comics, will release three #0 books in '94: *Bloodfire* #0 in June, *Judgment Day* #0 in July, and *Perg* #0 in August...Due to an increasing amount of fan mail, Lightning is starting a fan club this year. "We want to feel close to our fans and supply them with information they won't find anywhere else," says Joe Zyskowski, Lightning's president. "The best way for Lightning to continue to see growth is to develop fan loyalty. The fan club will accomplish that goal."

Majestic Entertainment
Heroes Like Us #1 premieres in March. In this story, the U.S. government bans the use of super powers, forcing a group of superpowered beings to band together to fight for their lives. *Heroes Like Us* is by the same team that does *Legacy*—Fred Schiller, Dan Lawlis, and Paul Mounts.

Malibu Comics
Malibu urges "Don't miss *Prototype* in '94!" Why? Because of a new villain, Arena (in *Prototype* #7-#8); a rematch between Prototype and Prime (they had a "misunderstanding" in *Prime* #3); a crossover with Warstrike (from *Mantra*); and other events.

Marvel Comics
As of April, no Marvel title will cost less than $1.50, with the exception of *Barbie* and *Barbie Fashion*...According to Marvel, the following books have not been canceled: *Pinhead*, *TekWorld*, and *Marvel Illustrated*. Gary Guzzo, Marvel's publicity manager, says, "*TekWorld* was never even considered for cancellation. *Marvel Illustrated* is one of our most popular titles. *Pinhead*'s release is tenuous right now."

Milestone Media
Throughout the month of April, Legend creator John Byrne will draw the covers for all of Milestone Media's titles. Byrne's covers will celebrate Milestone's first anniversary and introduce its three new titles, *Shadow Cabinet*, *Xombi*, and *Kobalt*...In *Hardware* #16, the title character receives a new suit of armor. This 48-page issue has a "barn door cover," like the one used for Marvel's *Transformers: Generation Two* #1, which is split down the middle and opens up into a larger image. The exterior of the cover is drawn by Denys Cowan and Jimmy Palmiotti, the interior by John Byrne.

Now Comics
In March, look out for the double-sized *Twilight Zone Science Fiction Special*, which will have a hologram button polybagged with the comic. It will sell for $3.50...There will be a sequel to the 1990 *Supercops* mini-series released sometime in '94...Also, a *Racer X* series will race your way this year.

Rip Off Press
The best-selling *Fat Freddy's Cat* #5 will be back in print this March. This 36-page all-ages black-and-white comic can be bought for $2.95.

Sanctuary Press
Xenya #1 will ship in March, not in December, as was originally reported in *Wizard* #28. Look for the stunning painted cover by Greg and Tim Hildebrandt.

Sky Comics
Look for the *Tempered Steele Spectacular* #1 one-shot to ship in March. Also due that month: *Seeker* #1.

Triumphant
There will be three versions of March's *Scavengers* #0: one edition will be a 32-page color comic offered for $2.50, one will be a 16-page color comic given away free to retailers in quantities equal to four times the lowest order of any Triumphant comic solicited in March, and one will have a special colored logo available only by mail via coupon redemption.

Valiant
The relaunch of *Secret Weapons*, starting with #11, begins in April. It will feature all-new characters now led by Bloodshot. This issue will be shipped within a brown envelope with "Top Secret" stamped on it...In May, *Starwatchers* #1 debuts as an all-new monthly book. It stars the popular future team that assisted Magnus and Rai in the Malev War. #1 features a wraparound chromium cover and, in a bold move, every issue of Starwatchers will be presented in Valiant Vision...Bob Hall (*Shadowman*) will co-write *Timewalker* with Jon Hartz. It will debut later this year.

Viz Comics
Viz Communications and Cadence Books have teamed up to produce *Stereogram*, a book that has two-dimensional images which, when viewed the correct way appear in three dimensions. *Stereogram*, at 96 pages, debuts in March for $12.95. ☆

All company logos on this and preceding pages ™ & © their respective owners.

TOGETHER AGAIN FOR A VERY SPECIAL THREE-ISSUE STORY.

WILDSTORM™ PRODUCTIONS

image™ comics

CLEAR MOUNTAIN™

P R E S E N T

WILDC.A.T.S™
COVERT-ACTION-TEAMS

ISSUES 10, 11 AND 12

Milestone Makes Good

Milestone Media, according to Capital City Distribution, "continues to produce some of the best superhero comics on the market. If you have never tried one, you are depriving yourself of a great reading experience."

As much as finding this note in Advance Comics pleased me, it made me think: there are people who haven't tried Milestone. As an editor of some of the best superhero comics on the market, I shouldn't have to suffer alarming thoughts of that sort. (You know Mike Carlin, the Superman editor, doesn't.) So I wheedled this space from Pat O'Neill, just to make sure that Wizard readers, at least, weren't what Capital City calls "deprived" and what I like to call "Milestone-challenged."

At the San Diego Comic Con in 1992, Milestone Media Inc. announced a deal with DC Comics to produce a new universe of multicultural superhero comics set in a fictional city. It was stressed that these would be superhero comics of the highest quality. The four initial titles, Hardware, Blood Syndicate, Icon, and Static, would interact in the same universe but remain accessible to the casual reader.

You may have noticed how many other "new universes" have come along since, and have made the same claims. We were ahead of the pack, and we've made good on these claims many times over.

We also claimed that we would be on time. Since Hardware #1 came out in February 1993, every single Milestone book has shipped on the day it was scheduled to go, for an on-time rating of 100 percent. We've shipped more than 40 issues on time, and will continue to do so. Anybody else able to match that? Hello?

The stories and art have been praised by fans, professionals, and critics alike. Our booths and panels are continually swamped at conventions by fans from every walk of life. Industry bigwigs such as Walter Simonson, John Byrne, and Moebius have jumped at the chance to work with us. Our reviews have been uniformly positive, and our unprecedented mainstream publicity campaign has brought new readers into the comics audience, at the newsstand as well as at the store.

Our mix of new artists like ChrisCross and John Paul Leon with established favorites like M.D. Bright and Denys Cowan has drawn raves. Ivan Velez Jr., Robert L. Washington III, John Rozum, and Dwayne McDuffie constitute the tightest team of writers in comics. Our Milestone 100 color, produced under the watchful eye of Noelle C. Giddings, has put other full-color comics to shame. This isn't about who's hot, this is about who's best.

All of this happened in 1993, which was called a landmark year in comics. For me, it's been more of a Milestone year—the first of many.

Last year, we said that the initial focus would be on African Americans, but that our aim was for a truly diverse universe that reflected all kinds of people in all walks of life. It's always been more than just a Black thing, ever since Blood Syndicate #1, but our three new titles—Xombi, Shadow Cabinet, and Kobalt—will reflect an even greater diversity of experiences.

1994 will bring three new titles, at least five mini-series, seven John Byrne covers in one month, a series of posters by Moebius, and more big surprises, including a crossover that even Carlin would have to approve of.

There. The Wizard readership is no longer Milestone-challenged, assuming each reader now picks up a Milestone comic. I apologize to Pat for hijacking the editorial page this way. If I'm ever asked back, I promise to talk about antiheroes or collectibility or rude people in comics stores or something.

Matt Wayne
Editor, Milestone Media

THE ED.

INTRODUCING CHRIS CLAREMONT'S HUNTSMAN
THE BEST IN COMICS JUST GOT BETTER!
SHIPPING IN APRIL, JUNE AND JULY OF 1994
J'M LEE
WILLIAMS

TAKE IT FOR A RIDE!

Thanks to the people at Kitchen Sink Press and *Wizard*, you can. We have joined forces to create what may be the most powerful giveaway in all comicdom. A mint 1969 Chevrolet Camaro, powered by 427 cubic inches of pure unadulterated muscle, with an original *Melting Pot*™ image painted on the hood by the

WIN IT HERE!

Melting Pot ™ Kevin B. Eastman. Art © 1993 Kevin B. Eastman

king of modern gothic, Simon Bisley and *Melting Pot* creator Kevin Eastman. Kitchen Sink Press is promoting their new title MELTING POT™ with power to burn. This classic '69, complete with an engraved plate of ownership and origin mounted on the dash, will be awarded to the lucky fan who completes this entry form with the correct answers and is selected from a random drawing. So get crackin'. Read the first three *Melting Pot* comics! Send in the entry form. Get ready to cruise in style. All this from the number one comic book magazine in America... WIZARD™ THE GUIDE TO COMICS

PLEASE ENTER MY NAME IN THE MELTING POT CONTEST

Name _____

Address _____

City _____

State / Zip _____

Daytime Phone # _____

To have your name entered into the Grand Prize drawing for a 1969 Camaro, hand-painted by Simon Bisely, you must correctly answer the following questions about Melting Pot.

_____1. Lord Tyler first appears: a) on the streets of the Holy Land; b) riding a giant bat; c) in his girlfriend's underwear.

_____2. The gates of the fortress Shantarr are: a) forged steel; b) being replaced with a white picket fence; c) breached by a prehistoric land whale.

_____3. Simon Bisley and Kevin Eastman teamed up on another comic book for Kitchen Sink Press; it was: a) *The Spirit*©; b) *Xenozoic Tales*©; c) *Project X: Thump 'n Guts*.

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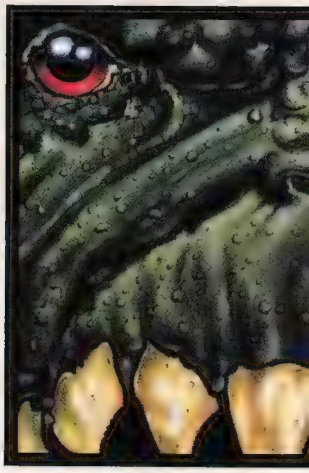
THE Magnificent SEVEN

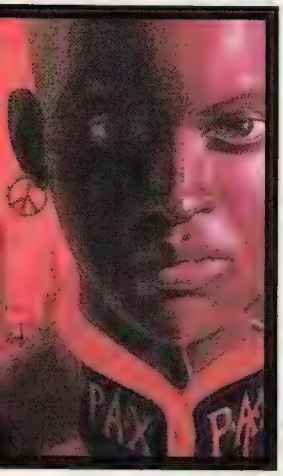
By Brian Cunningham

Arthur Adams, John Byrne, Paul Chadwick, Geof Darrow, Dave Gibbons, Mike Mignola, and Frank Miller forge new ground with their Legend imprint.



"The Magnificent Seven." That's how the Legend creators jokingly fancy themselves. It's somewhat appropriate when you consider that the seven creators who comprise Legend—Arthur Adams, John Byrne, Paul Chadwick, Geof Darrow, Dave Gibbons, Mike Mignola, and Frank Miller—are all veteran comic book writers and artists who have been associated with exceptional comics. And that's exactly what these seven guys have banded together to do—exceptional comics.

But there are still many questions surrounding Legend. It's essentially a creator-owned imprint jointly led by Byrne and Miller, and the Easter Island head which marks the imprint will go on the cover of any creator-owned projects undertaken by any of Legend's members. This much we already understand—but what else should we know about Legend?



Miller sums it up by saying, "It's essentially an alliance of artists who share a certain sensibility... We tend to like the same sorts of entertainment. It's not a publishing company and it's not a shared universe, but the seven of us feel that if you like one of our books, you'll most likely enjoy the rest of them."

Byrne says, "We are thinking of Legend as a 'floating icon,' where we are free to use the Legend icon anywhere that we do creator-owned material. Frank and I, as power-maddened dictators, have a certain amount of pull, so that if Mike [Mignola] was to come to us and say, 'I want to do a hard-core porno comic for Sleaze Publishers,' then we would say, 'Gee, no...we really don't want you to do that under the Legend head.' For the most part, if any one of us wants to do something for another publisher, as long as it is creator-owned, then we can use the icon to identify ourselves."

The term "power-maddened dictators" makes Miller and Byrne's role sound a bit ominous, but Miller dispels any shadiness about it. "We're dictators only in matters of internal Legend stuff, and there's very little internal Legend business," Miller says. "Neither John nor I have any interest in or any say over what work people want to do or what company they want to take it to. While all the Legend books are [currently] at Dark Horse Comics, a Legend book could well be at another company. The 'co-dictator' concept was something John and I just started saying right off the bat, because we figured that if somebody didn't make the decisions, the idea would languish.

"If you try to take a democratic vote among seven people with as wildly different personalities as we have, nothing would ever happen. John and I have enough trouble agreeing," laughs Miller.

Byrne concurs. "Early on, [just] in order to get Legend to happen, Frank and I sort of said, 'OK, the only way this is going to happen is if somebody says, "Here are the ground rules."' The others said, 'Sure, we agree to bow down before your ultimate power.' So that was how Legend finally got together."

The seeds of Legend actually date back to 1991. "It began a few months before 1991's San Diego Con, when Frank and Walt [Simonson], Mike, Art, Geof, Dave, [and I] were putting together what was then called Dinosaur," Byrne says. "Dinosaur was much the same idea as Legend. As we tried to hammer it into some usable form, it began to mutate, and we began to realize that some of us wanted one thing out of it and others wanted another; [things] kind of drifted away to the point where Frank and I became inspired to become dictators and create what became Legend and just get it done. Dinosaur had become the worst-kept secret in comics and we had to do something; I didn't want to spend the rest of my career explaining why Dinosaur didn't happen."

"It was last spring when John and I had our initial conversations [about forming Legend]," Miller continues. "We wanted to put it together fast, be decisive, and grab the opportunity that exists right now. There's an extraordinary amount of origi-

Monkeyman and O'Brien ™ & © Arthur Adams; *Doc Danger*, *Danger Unlimited*, *John Byrne's Next Men* ™ & © John Byrne; Hellboy ™ & © Michael Mignola; The Big Guy and Rusty the Boy Robot ™ & © Frank Miller and Geof Darrow; Martha Washington ™ & © Frank Miller and Dave Gibbons; *Sin City* ™ & © Frank Miller. Concrete® is a registered trademark of Paul Chadwick; Legend is ™ & © John Byrne, Inc. and Frank Miller, Inc.

John Byrne and Frank Miller discuss the direction of Legend.

Art Adams' Monkeyman and O'Brien get ready to leap into your lap!

nal material that's being generated by a high-quality group."

"Having assembled [the Legend team], I came up with the idea of the Easter Island head, and we thought Mike should draw it, and then Frank and I came up with the name 'Legend' because it sounds...pretentious," Byrne jokes.

"Actually, we went [through] a whole bunch of potential names," he continues. "I can't remember all of them. Somewhere about halfway through, I called up Frank, and we both simultaneously came up with 'Legend.'"

It's interesting that Simonson was originally supposed to be a part of Dinosaur, because initial reports also indicated that he would be part of Legend. Miller says, "Certainly, there's no question that Walt would've been a very valued member of the group." Simonson says that he had already committed to Bravura, Malibu's creator-owned imprint, by the time Legend came together.

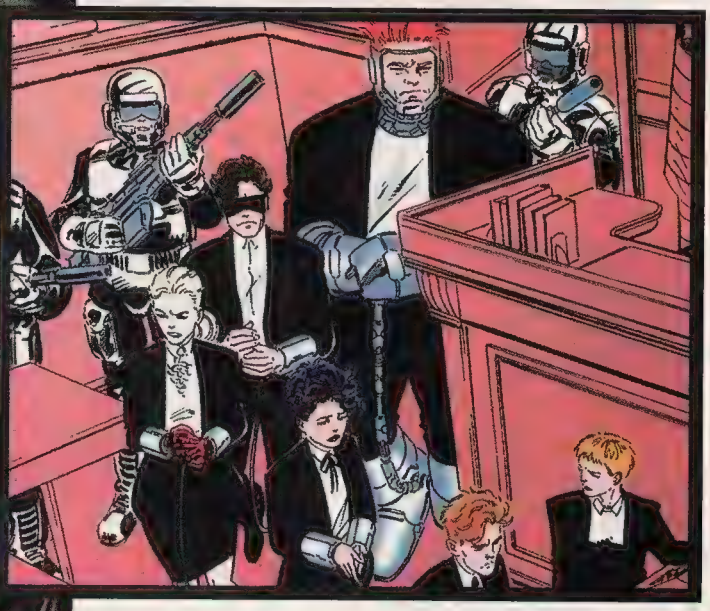
What is perhaps most surprising about the whole undertaking is that Byrne and Miller have always seemed to revel in sniping at each other through the media, giving the public the impression that they dislike one another. For example, Byrne criticized Miller's award-winning *Batman: The Dark Knight Returns*, suggesting that Miller had tried to emulate the story in *Watchmen*, the Alan Moore-scripted and Dave Gibbons-drawn DC effort which was released a short time before *Dark Knight*. When they're together on panels at conventions, they engage in wars of words, and evince clashing philosophies. Nowadays, though, both chuckle about how their relationship is perceived, and say that the perception is very far from the truth.

"John and I have been friends for years," Miller says. "Public disagreement doesn't mean personal animosity. It has been a well-kept secret that we have been friends for a long time. I think that because there's been public disagreements on matters of philosophy and Superman's portrayal in *Dark Knight*, combined with the fact that we have such different styles, [that] helped people confuse the man with the work. So it's easy to see how people would think that. I mean, it's just people challenging each other in print. Expect us to continue to do so whenever we feel like it," he jokes.

Byrne says he met Miller through his friend, writer Roger Stern. "It was in a pizza parlor in Ithaca in 1977 or '78," he recalls. "Frank was about a year into his run on *Daredevil*. He was a young punk and had dethroned me as the 'number one artist' [at the time]. So I said, 'OK, I'm going to tell you how to do it right, because dammit, if anyone's going to dethrone me, I'm gonna help him do it.'

"But when it comes down to what makes a good comic book, Frank and I agree," Byrne says. "And that's what Legend is all about."

The Legend gang has been loosely compared to Image Comics, since both are creator-owned groups founded by seven popular creators who hope to convince read-



***Above: The Next Men guest-star on* Night Court?**
***Left: Doc Danger of Byrne's* Danger Unlimited.**

ers of their commitment to producing high-quality comics. The major difference is that Image is a publisher and Legend is not.

Miller keeps the similarities in perspective. "I think the main thing you have to keep in mind with Legend, and it's similar to Image—at least what it was when it began as a publishing house—is it's, again, a shared sensibility," he says. "The Image guys really spun off of '90s-model superheroes and reflected that sensibility. We've been around the block a few more times and developed our work, which has different personalities."

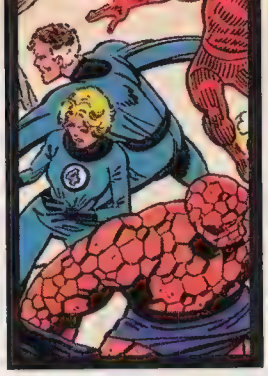
Mignola adds, "A major difference is that you won't see John or myself hire somebody to draw like us to do the book. *Hellboy* will be done by me, and a backup feature will be done by someone who doesn't draw anything like me. We all draw, write, and plot very differently, and I think that's what we like about this group. Everybody's kind of found what they do."

When asked if they have learned lessons from Image's frequent failure to meet shipping dates, Byrne replies, "We're going to try to have all our books out when they're supposed to be out."

"I'm not looking to do four issues, make a lot of money, and then never have to do it again," says Mignola. "We want a certain dedication to the product, and we want to produce the work and not get caught up in the show biz aspect of it."

That brings up the question of who handles Legend's licensing. One of Image's problems has been that each individual creator handles his own licensing deals, which takes time away from his writing and drawing comics, which contributes to delays. The Legend creators are taking a much looser route.

"About 90 percent of it will be handled through Dark Horse," Byrne says. "I've got a situation right now where some animators have expressed interest in [*Danger Unlimited*]. They are dealing through Dark Horse, and I have told them that if dealing with Dark Horse slows things down, then they can deal with me directly. That's how we have it set up. Whatever company that is handling our product will handle the licensing, unless the company isn't doing quite what we wanted, in which case we'll do it ourselves."



***From left:* Byrne on Fantastic Four. *Mignola's Hulk. Art Adams covers* Classic X-Men.**

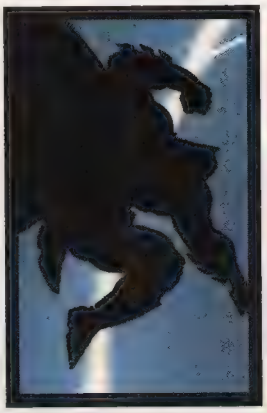
Licensing isn't Miller's main concern. "I have ideas of what to do, but not how to do it. Mostly, I'm just barreling into the book and not worrying about the ancillary stuff yet," he says.

Adams is also negotiating for an animated series, but, like Byrne, is letting Dark Horse handle the business end. The others, like Miller, are focusing mainly on the comic books themselves.

Chadwick, although he is concentrating on his *Concrete* comic, has co-written a screenplay with Larry Wilson for a *Concrete* film. A movie deal is still pending.

Another point of comparison between Image and Legend is that, while Image has created one big Image Universe to encompass all of its characters, Legend is different in that its creators haven't formed one big "Legendverse."

Miller is staunch about his views of new superhero universes. "We don't need no stinkin' universes," he says emphatically, artfully mimicking Eli Wallach's famous quote from, appropriately enough, the film *The Magnificent Seven*.



Above: Miller's Batman. Right and below:* Sin City *lives on with new stories and characters.

However, while Legend as a whole doesn't share one big universe, three of its titles do coexist: Byrne's *Danger Unlimited* (debuting in February), Mignola's *Hellboy* (due in March), and Adams' *Monkeyman and O'Brien* (tentatively scheduled for September). But don't expect these characters to interact in every issue. According to Byrne, "It will be a universe much in the same way the Marvel Universe was in its early days, where they know each other exist but they don't bump into each other every other day."

Byrne, a 20-year comic veteran arguably known best for his work on Marvel's *Fantastic Four*, DC's *Superman*, and *John Byrne's Next Men*, will be returning to the type of story material that made him a favorite among the fans in the first place. "Basically, *Danger Unlimited* [contains] parallel storylines, some set in the past, some in the future, that involve the same types of characters that I did in my cosmic Marvel days," Byrne says. He explains that *Danger Unlimited* begins in 1959, when a group of people gain super powers from a crashed flying saucer in a South American jungle. They put together

CLASSIC X-MEN, FANTASTIC FOUR, INCREDIBLE HULK™ & © MARVEL COMICS.

Mike Mignola and Hellboy.

a group which they call Danger Unlimited and have cosmic adventures up until 1985, when they all disappear. One member, Thermal, is placed into a stasis field, and emerges in 2060 to find that his mind has been erased and Earth has been taken over by aliens. He is joined by two other superpowered people, thus forming a "new" Danger Unlimited team.

Byrne will also continue to write and draw his other team book, *John Byrne's Next Men*. Although the critically acclaimed title was established before Legend, it will be adopted by the imprint. Fittingly, it is also being published by Dark Horse. The book did undergo a format change recently, however; it is now being printed as a series of four-issue mini-series. Explains Byrne, "Dark Horse has a little bit of a problem getting stuff out on time, and I thought if we changed it so that it was 'chunks o' books' instead of a monthly, then we would diminish the likelihood of missed shipping and missed schedules." *Danger Unlimited* will be published in the same way.

Another book in this shared universe is Mignola's *Hellboy*, whom he describes as "a really good guy who investigates monsters and just happens to look like the devil. He's red, would have horns coming out of his forehead if he didn't saw them off, has hooves, and a tail."

Mignola, who first raised eyebrows penciling Marvel's *Incredible Hulk* in the early '80s, says Hellboy was purely a visual character until recently. "He was a character I had drawn before at conventions and things. People would tell me to draw whatever I want and I'd draw this big, hulky, monster guy with knobs on his head. But I really had this subject matter in mind and had a lot of stories I wanted to do, but I just needed a character. And instead of just saying, 'OK, I want a paranormal investigator; I'll make him a human,' I said, 'I want to do monsters.' So what better character to base monster stories around than another monster?

"The point to Hellboy was to make a character that was flexible enough to do absolutely any kind of story. I could do a big, clunky Boris Karloff-styled goofy, mad scientist Frankenstein story with this character, or I could do something dark, impressionistic, and bizarre, or an old vampire or ghost story. I wanted that kind of range," Mignola says.

Mignola is collaborating on *Hellboy* with Byrne, who supplies the script to Mignola's plots. "John and I had worked together on DC's *World of Krypton* and *Superman*, and what impressed me about John was—considering his stature in the industry—when I worked with him on his stuff, he gave me such freedom to do what I wanted," says Mignola. "With *Hellboy*, I'm just telling him, 'Here's what I want. Translate it into English for me.' It's been a very comfortable relationship so far. Everyone keeps telling me that I will eventually write the book myself, and I think somewhere down the road *Hellboy* may become so peculiar and personal that no one else could write it."

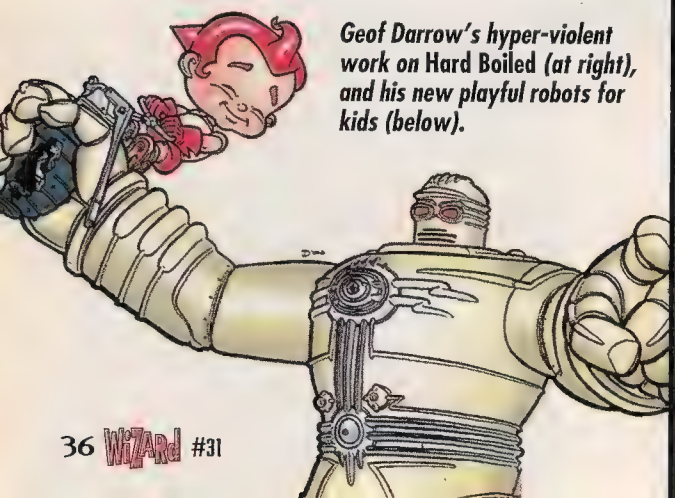
The third facet of the shared universe is Adams' Monkeyman and O'Brien characters, who will initially appear in backup stories in *Hellboy*. The stories will lead into a series of four-issue mini-series at the conclusion of the first *Hellboy* mini-series.

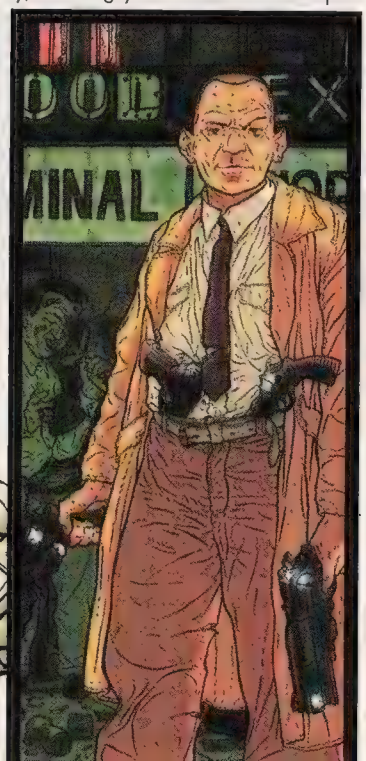
Adams describes Monkeyman as "a good-natured gorilla, and although he looks like a gorilla, technically he's not a gorilla—he's an alien from another dimension. He's basically the 'Reed Richards' of the gorilla dimension." O'Brien is an Earth woman who becomes extraordinarily fit and superstrong when she's exposed to the radioactive cloud which surrounds Monkeyman when he arrives from his dimension.

Adams, who is relatively new to writing his own comics, is taking things in stride. "Right at this moment, my writing skills consist of, 'Look! A monster! Run! Aaaah!,'" he jokes.

In all seriousness, though, Adams is upbeat about his upcoming stories. "It's good-natured fun," he says. "It's not a humor book, but it has a sense of humor. It's full of corny stuff, but I would not describe it as being camp."

Adams and Mignola are planning on cross-





Geof Darrow's hyper-violent work on* Hard Boiled *(at right), and his new playful robots for kids (below).

ing over their characters, but it won't happen overnight. "I know we've got a story in mind," says Mignola. "In my plan, it fits in somewhere after the fourth *Hellboy* mini-series, but that's a couple of years down the road."

Adams agrees. "I believe the first appearance of Hellboy in *Monkeyman and O'Brien* will be in #12, which isn't for a while."

Despite Miller's protests about not needing a "stinkin'" universe, he might well be part of this shared universe. "We've talked about the possibility of Frank and Geof's Big Guy and Rusty existing more or less in the same reality as Danger Unlimited, Hellboy, and Monkeyman and O'Brien," says Byrne. "But we're not how certain we are about that."

Miller reiterates, "No stinkin' universes."

That might be about as close as we come to an eagerly anticipated Miller/Byrne collaboration, although both say that it's not out of the question. "Y'know, it's funny...a year ago I would've said I didn't think there was a chance of that happening at all," Miller says. "And while there're no plans right now, the group is starting to interact in very exciting ways, probably because our fax machines are always buzzing with new artwork coming over. Collaborations come from that kind of contact, so I certainly wouldn't rule anything like that out."

Byrne is also optimistic. "We've talked about [collaborating] over the years many times," says Byrne. "In fact, at one point, we were discussing knocking on DC's door quite a while ago, saying, 'I'm going to write a Batman story for Frank and Frank's going to write a Superman story for me,' which would've been very strange. Right now, I don't know what's going to happen."

Photo by Al Ortega. Watchmen™ & © DC Comics.

Art Adams, John Byrne, and Frank Miller do A Chorus Line.

If such a collaboration were to happen, it might be part of a proposed annual group project. "We have talked about what we're roughly calling *Legend Annual*, in which we would each do an eight- or nine-page story," Byrne says. Miller hopes for something like that to be out this summer or fall.

As far as the rest of the group is concerned, all have full plates at the moment, but none would not rule out any collaborations with the others.

Any *new* collaborations, that is. Miller is spending much of his time working with Legend partners, and that work occupies a huge chunk of the Legend landscape. Miller, probably known best for his critically-acclaimed stints on *Daredevil* and *The Dark Knight Returns*, is in the middle of his six-issue *Sin City: A Dame to Kill For* storyline, which began in December. With Darrow, Miller is tackling the "comics for all ages" genre with *The Big Guy and Rusty the Boy Robot*. Miller and Gibbons are reuniting to continue the adventures of the heroine of *Give Me Liberty* in *Martha Washington Goes to War*, a five-issue mini-series tentatively scheduled for May.

"*Martha Washington* takes place two years after *Give Me Liberty*," Miller says. "Martha's 19 years old and has spent the last two years in the trenches during the Second American Civil War. She discovers conspiracy expeditionists who are making America's infrastructure completely collapse, destroying the country, and it's her mission to find them and stop them. It puts Martha through some radical changes, and she leaves the series with her life changed for good. Dave's new work on the series, by the way, is knockout stuff. It's bolder stuff, and Martha looks wonderful."

Gibbons is inclined to agree. "It's a strange thing," says Gibbons, "because for various reasons, my time lately has been away from the drawing board, and I have all this pent-up energy that's been wanting some relief in that direction. Frank's script is fast-moving and has plenty of action, which is easier to draw than things not really happening. It's been really nice getting back into a real fast rhythm again."

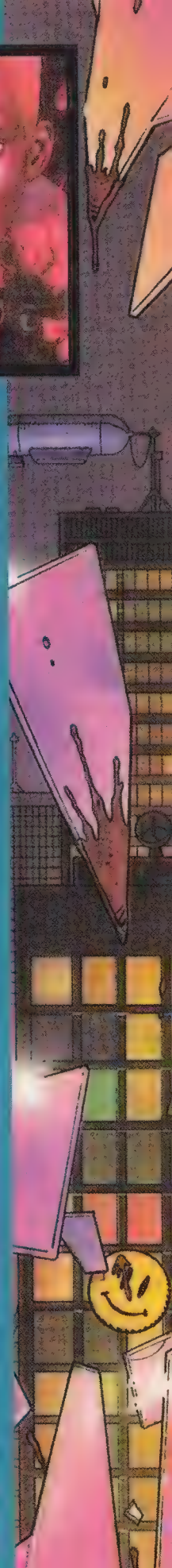
Gibbons, best known for providing art to the Alan Moore-scripted *Watchmen* series, published by DC in 1986, is having fun working with Miller. "He's a real nice person to work with, because he's very committed to the work and very enthusiastic about the work I turn in," he says. "Frankly, it's kind of loose and open, with lots of room for putting things in and expanding things."

As for what he has planned after *Martha*, Gibbons can't reveal much. "I've got a small project in the works," he says. "For the long term, I hope to write and draw my own series. I've spoken to Karen Berger at Vertigo about doing something for them, and I've got a gem of an idea for that. I might be doing something, appropriately enough, with Alan Moore at some point in the not-so-distant future. I'm playing things a little looser than normal."

Dave Gibbons may be best known for his work on* Watchmen *(at right), and* Give Me Liberty *(above).

With *The Big Guy and Rusty the Boy Robot*, tentatively expected in May, Miller teams up once again with artist Geof Darrow. "The Big Guy is a government agent who is something of a one-man Desert Storm who fights, well, in the first story, a giant monster," says Miller. "Rusty is his free-thinking robot sidekick who is a gift from the Japanese government for saving Tokyo. Essentially, it's exactly what it sounds like—adventure stuff that kids can enjoy."

Darrow is best known for his incredibly detailed artwork



on the *Hard Boiled* mini-series, done with Miller for Dark Horse in 1990. Darrow, an Iowa native who now resides in France, is tackling superhero comics for the first time with *The Big Guy*, although he does have some superhero experience. "The first thing I did with superheroes was when I worked on the old *Superfriends* cartoon show," Darrow says. "Towards the last two or three years, I worked on the [designs of] monsters.

"I think I drive Frank crazy," Darrow says of working with Miller. "I'm always afraid of what I'm doing, so there are, like, six months where he doesn't know what I'm doing over here. He'll go, 'So, what are you working on?' I'll say, 'Oh...the Big Guy.' 'So, what is he doing?' 'Well...he's fighting...' I guess he's gotten used to it.

"I work on more of a European schedule, because European artists don't turn out nearly as much as American artists. One issue sometimes takes me three to five months. I have a hard time simplifying things."

As for his future plans, Darrow says, "I'm going to do an origin story with the Big Guy. Then I'm going to do a story by myself with Bourbon Thret," last seen in *Dark Horse Presents* #19. The artist describes the tale as "kind of a ninja/zombie/western story. It will be a mini-series...then I'll do more of the Big Guy."

Of course, Miller is perfectly capable of working on his own. Miller is writing and drawing his new *Sin City: A Dame to Kill For* as a solo effort. The book stars a down-on-his-luck photographer named Dwight who is dragged back into the life of the woman who broke his heart. "It's different from the first *Sin City* story inasmuch as the lead character isn't such a barbarian as Marv," the lead character from the first story. "Dwight, on the other hand, is a bit more intelligent, and is pursued by a completely different set of demons."

Miller is not sure what he's going to do after *Sin City*. "I've got tons of things planned," he says. "It's a matter of which one I do next. I may well be going straight into the third book of *Sin City* when I finish this one. It's really got me on fire right now. But I have other things in their formative stages, where they may all of a sudden come together and be the next thing I do."

While most of the Legend creators aren't really famous for their creator-owned projects, Chadwick's name is practically synonymous with them. When many people think of Chadwick, they think of his award-winning *Concrete*.

But Chadwick, who was invited to join Legend with open arms, initially had reservations about joining. "My one concern was the perception [that I was] leaving Dark Horse," he says. "I didn't want [Dark Horse publisher] Mike Richardson to think I was joining a different club. He has sort of made Concrete the symbol of the company." Chadwick adds that because of his great relationship with Dark Horse, he will remain with the company as long as Richardson is at the helm.

Chadwick first stepped into the comic book spotlight when he became the penciler of Marvel's *Dazzler* in 1985. In 1986, Chadwick went to Dark Horse with his creator-owned Concrete concept. Ever since his debut in *Dark Horse Presents* #1, *Concrete* has garnered praise from both inside and outside the comics industry.

Concrete, a.k.a. Ronald Lithgow, was a senatorial speechwriter before his brain was transplanted by aliens into a rock-like body. Although most of the Legend titles are more superhero- and action-oriented, *Concrete* takes a different approach. "It's more like a personal twist on the superpowered character with, for lack of a better term, a science fiction writer's attitude of asking the next question of 'Given the fantastic circumstances of being in this hideous and powerful body, what would he do with his life?,'" says Chadwick. "If that were the only change in our world—there are no fantastic characters to fight—I would try to make a living and do a little good here and there, but I'm not temperamentally a hero and neither is Concrete. He'd also deal with other consequences like not being able to drive a car or open a letter."

But a superhero-type story is possible. "I've got a story idea which is pretty much playing it for laughs, and having everything go wrong for Concrete," he says. "But I don't think of him as a superhero. He's a superpowered character, but underneath, he's just an everyman coping with his crazy world."

However, there is action on the horizon. It's coming in the form of this fall's four-part *Concrete: Killer Smile* mini-series, in which Concrete's assistant Larry Munro is dragged along on a crime spree and has to be saved by his boss. "Quite frankly, I was inspired by *Sin City*, when it ran as a serial in *Dark Horse Presents*," says Chadwick. "It never occurred to me to do a long serial in *DHP* of [a] linear, suspense story." Chadwick says of *Killer Smile*, which was originally written in eight-page installments, "People will probably be able to spot the cliffhanger ending every eight pages. That'll be a level of fun, I suppose."

As for the future, Chadwick has an unnamed project which is "different from *Concrete*," but he's not planning to do it for a few years. But Concrete fans should fret not, he says: "I think *Concrete*'s something I'll be doing for the rest of my life."

And that's exactly the type of commitment which the rest of Legend is giving to their respective projects, and to the group itself. When approached about the growth of Legend, in terms of admitting new members, Miller says, "Don't expect this group to grow. It won't. Not for the very far foreseeable future."

When asked if there are any guidelines creators have to follow in order to remain in Legend, Miller jokes, "Yes, there are important guidelines. You gotta be damn good. Other than that, absolutely not. I would never be part of a group that had creative guidelines."

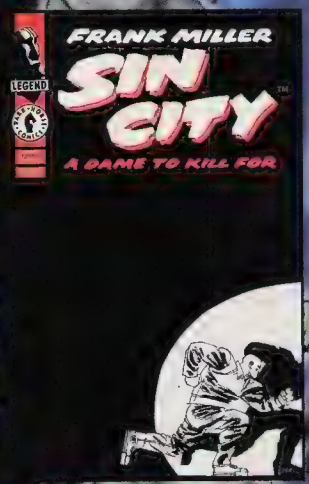
And comic book readers wouldn't want it any other way. ☆

Paul Chadwick looks as contemplative as his characters!

IN MARCH FROM LEGEND

JOHN BYRNE'S NEXT MEN POWER #1

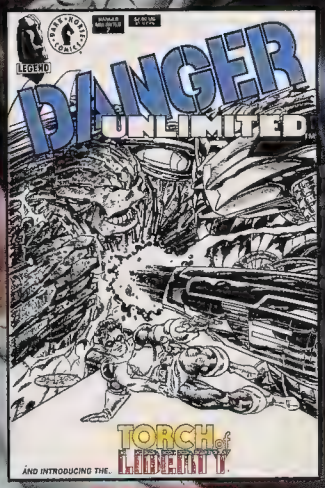
DARK HORSE COMICS



SIN CITY: A DAME TO KILL FOR #4

LEGEND

MORE MARCH LEGEND TITLES



DANGER UNLIMITED #2

MARCH 1994

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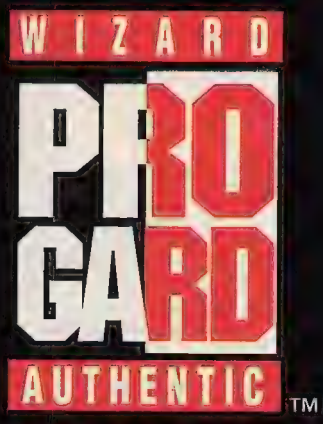

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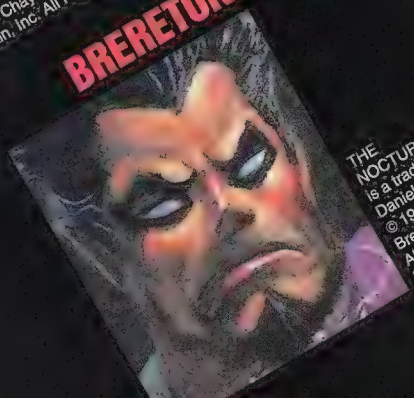

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D
NO, STUPID, THAT'S LARSEN, OVER THERE!

RAGONSAYER

IMAGE CREATOR ERIK LARSEN TALKS OF GOOD WRITING, BAD WRITING, AND WHAT'S IN STORE FOR HIS CORNER OF COMICS IN '94.

By Brian Cunningham

"You know, what bugs me about the interviews I read and most of the people that I talk to in this business is that everybody's trying to be so damned politically correct!" So says artist, writer, and Image Comics founder Erik Larsen.

"My God! When I was a kid, I'd go to the comic store or talk to my friends and you'd get opinions. You'd get 'The new Steve Ditko book came out—it sucks!' or 'The new Steve Ditko book came out—it's great!' or 'Don Heck's doing lousy stuff!' or 'No, it's beautiful!' We'd get into arguments and we'd yell at each other. But at least you'd get an opinion on something.

"It's so hard to get an opinion out of somebody in this business. Everybody wants to be so professional. 'Well, it's not professional to say what you feel.' Then the hell with being professional."

A low-key individual, Larsen strikes one as a person who'd much rather sit at home and create comics than be the comic book celebrity that he is. However, Larsen, known for his highly charged comics, will readily disclose his highly charged opinions if asked.

Larsen's first jab is toward critics of Image. Since Image's emergence in 1992, many have criticized the company's creators, saying that they're merely artists who can't write comic books and that Image books are all art and no story. Larsen, one of the company's founders, vehemently disagrees.

"I say these critics haven't read the books," he says. "I mean, you have to read the words as well as the pictures. There's certainly Image books that I like and dislike, but I think as a company, we put out a pretty darn decent percentage of stuff that's pretty interesting to read and nice to look at. I think the fact that our books are so good-looking maybe distracts readers from the writing and makes it easy to slam the writing because the artwork looks so good. But do I think that an issue of *Spawn* is written worse than an issue of *Moon Knight*? I don't think so. Marvel Comics and DC Comics put out hundreds of titles a month. Do I think that those books as a whole are better written than Image books? Not at all. Not even close."

As both a writer and an artist, Larsen feels that art is more important than the writing. "I guess the art just edges the writing out, but not by much. I think a good story is very important."

Savage Dragon creator Erik Larsen.

And it is the story which intrigues him more. "It takes me a lot longer to do the art than the story, but I've been drawing longer than I've been writing, and certainly I'm better at drawing than I am at writing. But I like writing more," Larsen says. "It's something I haven't done much of in other comics stuff. It's new. I had always written my own stuff before I broke into big-time comic books. I wrote my own stuff in fanzines and I wrote my own comics for myself as a little kid, creating my own characters."

Larsen explains that it wasn't until he started working for the larger publishers that he stopped writing. His first assignment for Marvel was to co-plot and pencil *Thor* #385 with Jim Shooter in 1987. "I ended up not scripting it, but that was my own choice, because I didn't know how to do Thor's lingo and I left it in more experienced hands.

"As to how I got back into writing, I've always just wanted to do it. I had stories to tell. At Marvel, when I was there, I had a lot of ideas for Nova." Larsen says that while he was penciling *The Punisher* in 1989, he submitted a five-part Nova story for *Marvel Comics Presents* because "I was so into the character and so wanted to write him." He left *The Punisher* that same year to do the Nova story, but Marvel ended up placing the character in *The New Warriors* title and Larsen's story got shelved.

"Marvel said, 'Well, you can't do this...' and I said, "Crap...I quit *The Punisher* so I could do this,'" he laughs. "So it was a career move that probably wasn't the best."

Larsen says a big reason why he wants to write his own comics is his frustration with the writers he worked with at Marvel. "I didn't think they were giving [their job]

All characters and artwork ™ & © Erik Larsen. Photos by J. Schuyler.

Officer Dragon getting ready to read someone their rights (and give 'em a left).

a decent effort. I think that most of the writing that's done in comic books isn't very good. As a craft, the writing in comics is fairly poor, but it's the same way with everything else. Most movies or television [shows] aren't written particularly well. There's far too much material being put out, and 90 percent of it winds up being junk.

"I don't know if what I'm doing is any better than what anyone else is doing. I know I'm putting a decent effort into at least having what I'm doing be different from what other people are doing; that's something that other writers don't seem to be going out of their way to try and do. At least readers can go, 'Hey, I just read the latest *Dragon*, and it was a story I hadn't seen before.'

"I pick up an issue of *Amazing Spider-Man*, and the Scorpion shows up and he threatens J. Jonah Jameson again, and that story goes on and isn't resolved, so next time they can do that plot again. I mean, I read it! I've read it 30 times! Stan Lee wrote it the first time, and it's been rewritten ever since! To me, a far more interesting story with the Scorpion is just to resolve that storyline. Nobody resolves these things. You can resolve them and still have the character be a threat, but it takes some imagination and you have to come up with a new reason for Scorpion to not like Spider-Man. At least you're coming at it from a different direction.

"That's what bothered me about Venom. He would keep coming back and it would never be resolved. And you can resolve that and still do something with him, but give him a different reason to dislike Spider-Man. There's plenty of reasons to dislike Spider-Man."

What does Larsen have to say about the new direction that Venom has taken in the past year? Actually, he didn't read the *Venom* mini-series. "I don't find David Michelinie's [writer of *Venom: Lethal Protector* and *Amazing Spider-Man*] take on things particularly interesting. I've stopped reading *Amazing* since I left the Spidey books [in 1992]. I sometimes flip through it at the comics store just to see what's being done with it, but it doesn't hold my interest enough to buy it."

And holding a reader's interest is very important to Larsen. "I had wanted to do things with Spider-Man when I wrote him that I wasn't seeing other people do," says Larsen, who wrote and drew *Spider-Man* #15 and #18 through #23. "There were things I was curious about with Spider-Man and with Peter Parker in particular. A lot of the mail we got on *Amazing Spider-Man* was asking whether or not Peter and Mary Jane were going to have kids. And I asked why no one is addressing this. It seems nobody really addresses the things that go on in people's relationships in comics very much, and it's something that people talk about.

"Some of the other things I did that interested me in the Sinister Six story [*Spider-Man* #18-#23] were the Peter and Mary Jane scenes... What kind of music do they listen to? What do they eat? I mean, I don't know what these characters eat! It's something you find out when you know somebody; these characters have been around for 30-some-odd years and you don't know a thing about them. Is Peter religious? What hours does he get up in the morning? Is he a good or bad cook? Does he cook at all? Does Mary Jane cook? It's basic stuff you never find out about comic characters."

Since he's started writing full time, Larsen has also started to ink his own pencils. Artistically speaking, it's a job he relishes. "I never intended to be an inker ever," he says. "I always wanted to get people to ink my stuff. On *Amazing*, I picked the inkers myself. Some turned out to be better than others, but I had a hand in finding them."

Larsen says that he wanted to learn how to ink and asked Marvel editor Terry Kavanagh if there were any jobs which he could do. Larsen's first ink work was a Human Torch story which Steve Ditko drew for *Marvel Comics Presents* #83. "I inked the Torch story all in marker, and was pretty unhappy with it because I wasn't using the correct tools and really felt I should learn how to do it," he recalls.

Another of his early inking jobs was *Namor Annual* #1. "On the *Namor* annual, I just learned. Over the period of 25 pages, I just taught myself how to do it. Then I got a call from Danny Fingeroth, who needed a fill-in issue on *Spider-Man* and asked if I wanted to write, pencil, and ink an issue. About halfway through the job, he called me up and asked, 'Uh, do you...ink?' and I said, 'Well, you'll find out soon enough!'"

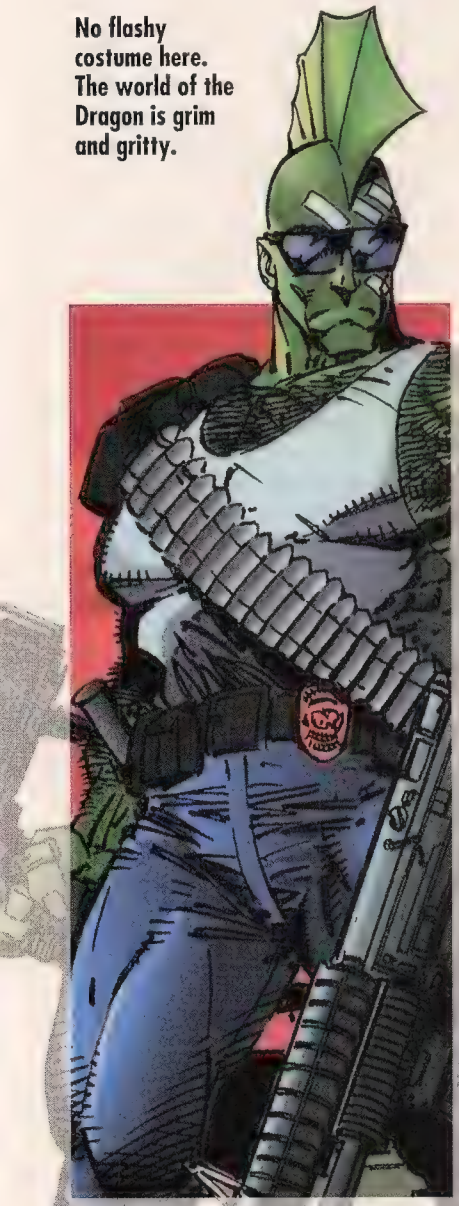
A lifelong comic fan, one could say Larsen has almost always been in comic books in some form or another. As a kid, he put together his own comics, and at age 19, he self-published a fanzine. In 1982, in a comic called *Megaton*, he created the Savage Dragon and other characters. That was followed by a few issues of Americomics' *Sentinels of Justice*. Larsen's first regular assignment was penciling *DNAgents* for Eclipse. After a while, he moved to DC Comics to pencil *Doom Patrol*, and later rose to prominence at Marvel Comics while penciling *The Punisher* and *Amazing Spider-*

"MARVEL AND DC PUT OUT HUNDREDS OF TITLES A MONTH. DO I THINK THAT THOSE BOOKS AS A WHOLE ARE BETTER WRITTEN THAN IMAGE BOOKS? NOT AT ALL. NOT EVEN CLOSE."

Man. Nowadays, he co-owns Image Comics with fellow creators Jim Lee, Rob Liefeld, Todd McFarlane, Marc Silvestri, and Jim Valentino, and is the artist and/or writer for his "family" of titles—namely *The Savage Dragon*, *Freak Force*, and *Vanguard*.

His influences are many. As he says, "I'm like a conglomeration of a bazillion guys. As a kid, I liked Jack Kirby's stuff, Gil Kane's stuff, and Herb Trimpe was big. He was a god! But as years went by, I'd certainly say Frank Miller and John Byrne were big influences... I take in new stuff as time goes on. If somebody's doing something that I like, I'll try and incorporate a little bit into my work."

Has anybody impressed him lately? "I've tried to do Jae Lee, but—my God!—I just couldn't pull it off," Larsen laughs. "Sometimes I try to incorporate Frank Miller's *Sin City* into my work. I'm trying to get a better sense of black and white in my work, but I'm not trying to ape Frank or anybody. It's not my gig."



No flashy costume here. The world of the Dragon is grim and gritty.

Larsen devotes most of his energy to his *Savage Dragon* title, which he writes, pencils, and inks. The Dragon is a police officer who doesn't know why he has green skin and a fin on top of his head.

Larsen doesn't see the title's gritty tone and moody stories lightening up any time soon. "I don't know, I must just be in a bad mood! Some of them seem lighter to me, but maybe I've got a sick sense of humor. I play around with it a lot and it does get pretty grim at times. By the time this sees print, people will know what grim is with #7," he muses.

"I like to screw with the status quo a lot. I don't like stuff to be predictable. When I started out with the Dragon in *Megaton*, I originally envisioned going back to those days when Dragon was married, had a kid, and led a government team," he says. "But Rob Liefeld's got the government team [Youngblood] and I don't want to do that. Todd McFarlane's got Spawn, who's married with a daughter. I don't really want to be doing comics for Image that have scenes of other Image comics. There are elements that I did before that I liked, that I want to incorporate into the book. I'm trying to make the book a little more fun for myself by giving less information in solicitations, so when I sit down and do the book I can be more spontaneous."

As for his other titles, Larsen lets other plotters and artists handle them, although he likes to be in the thick of things. "I'm in there guiding it," he notes. "Ultimately, if somebody does something I don't like, I can change it. I'm acting as the editor/scripter in these cases."

Not surprisingly, Larsen likes creator ownership. He says it's why he helped form Image in the first place, and adds that he'll never do another work-for-hire project again. "I'm used to calling the shots. At this point, I don't see myself working with another writer with something I draw. I don't see myself drawing a character I don't create, either...with the possible exception of something like the Dragon meets Spider-Man or another intercompany crossover."

But even intercompany crossovers are sometimes difficult. "It can be a bit of a hassle coordinating everything and actually having somebody else having editorial control," he says. "I'd like to do more, but not any time soon."

Many fans noticed Larsen's absence from *Deathmate*, 1993's Image and Valiant crossover mini-series. The creator says that he wanted no part of it. "I don't read or like Valiant comic books," Larsen states plainly. "I've tried to keep my eye on Valiant's stuff, but for the most part I find their characters poorly designed. And it really just didn't hold my interest at all. If I was to do a team-up, it would have to be with somebody's work who I like and respect. And they just weren't it."

Larsen says that he's constantly discussing possible team-ups with his fellow Image creators. "I've been talking to some of the other guys, and a lot of it just winds up being talk," he says. "I know that Jim Lee wants to use the Dragon, and Rob and I have talked forever about doing more crossover stuff. Todd and I have talked about doing Dragon in *Spawn*, and all the way down the line, everyone has expressed an interest in using my characters. I like that sort of thing, but I like it better as a one-shot story, because as a kid, I never liked having half a story in my *Iron Man* collection and the other in my *Captain America* collection."

What's interesting is that Larsen *is* planning a crossover of sorts—but not with another company's character. "In *Savage Dragon* #10, the Dragon teams up with a character some kid sent in. We had a contest [in *Savage Dragon* #1 from the ongoing series] which generated more mail than Santa Claus," he chuckles. "The winner's character gets to appear with the Dragon in #10. They get to keep the copyright—I'm not grabbing anything from them—and I'm giving them the original art to the cover and signed copies of the book."

Larsen frequently primes fan interest with contests on the interior of his books, but he says you'll never find a cover enhancement on their exterior. "I don't use 'em because I don't think they're worth it. I'd rather put out the best book I can do with the same cover price every month and let it go at that. I'd like the books to remain as pure as they can be. I realize I'm probably sacrificing some sales by not drawing attention to the book, [but] I don't feel it's fair that the reader who's been buying *Dragon* for $1.95 every month should have to pay $3.50 just because I want to put a hologram on the cover."

Since *The Savage Dragon* stars a police officer, it often has its share of violence. Larsen says he's aware that children read the book. "I've certainly thought about it," he ponders. "I've got my own set of guidelines to adhere to as to what is overboard and what isn't. There's been a time or two where I've stepped over what is considered reasonable taste. *Savage Dragon* #1 [regular series] was a little too serious. I didn't envision it looking quite the way it does. When you're doing it in black and white, it doesn't seem as bloody as when you see it in color and say, 'Wow, that bright red set up against that green, that looks pretty darn gross.'

Larsen's *Savage Dragon* spin-off team, Freak Force.

"I would hope that parents would talk to their children as to what's real and what's not. That this is made-up stuff and it's not okay to be out shooting people. I know that's pretty idealistic of me to say that sort of thing."

Since there's police work involved, Larsen occasionally researched his material. "I have a good friend who's a police officer, so I'm somewhat familiar with it in a local way," he says. "My wife works for the city here and deals with policemen all the time, and I get information from her... But I don't consult them with every issue...this stuff is fantasy, made-up comic book stuff."

As for the future, Larsen has a few things cooking in the oven. He's planning to introduce a few new titles in 1994. "One is called *The Deadly Duo*, which are characters that are pretty old for me. I've got a lot of stuff that I created when I was young. Those two are two of them, and I've been wanting to get them into print for a while now."

He's also got a *Star* mini-series in the works. It features the popular vigilante from *Savage Dragon*, and is written by Mary and Tom Bierbaum of *Legion of Super-Heroes* fame. Larsen's other mini-series stars the Dragon himself. This mini-series, set between the Savage Dragon's previous mini-series and his regular series, is being co-written by Larsen and series artist Jason Pearson, who also had a stint on *Legion of Super-Heroes*.

There could be non-comic book plans for the Dragon as well. "There's been a lot of interest in the Dragon in animation. [He] has a good shot at an animated series," he says. "But that's all I'll say about it right now."

Will any other Larsen characters from his old *Megaton* series—or from even further back in his creative past—pop up out of the woodwork? "Oh, a lot," he says. "Mostly in *Vanguard*, because [writer] Gary Carlson created all of those characters. He can use them. He's got a character called the Berserker who appeared in *Megaton* #1, and he'll show up in *Vanguard* #4 and #5. Ethrian will be showing up in *Vanguard* #9 and #10, I think."

When asked why he picks the creators he does for his other projects, Larsen responds, "I like their work. I choose writers and artists when I think they're appropriate. I try to put together books I like to read."

So having said that, what *does* Larsen like to read? "I steadily enjoy *Spawn*. I actually like Todd's writing more than the other guys he has writing his stuff. I like *Sin City*, but you'll find that everyone at Image likes *Sin City* a whole lot. I like some of what John Byrne does, but sometimes it moves at a snail's pace. I've always liked Baron and Rude's *Nexus*."

As Image enters its second year of publication, Larsen is optimistic about the way things are going. "I'm happy with the way things look and that we can do what we want and create what we want to create, work with people that we enjoy working with. It's kinda what we set out to do, and we were able to do it and make a living."

Larsen is aware that Image does have some problems. "I know that we're—and I know people have heard this a thousand times—getting our acts together and trying to get the books to ship exactly when they're supposed to ship," he says. "Sometimes it's beyond our control. Sometimes it's penciled and inked and the colorist is taking his time or the printer is backed up. That can't happen [in the future]. There're different things that have affected schedules. We're sometimes reluctant to point the finger at someone."

But there is one thing that irks him. When the Los Angeles riots occurred in 1992, the Image founders solicited for a relief book entitled *Operation: Urban Storm*, which has yet to be released. Larsen, whose work for that book was printed in *The Savage Dragon* trade paperback, has no idea what happened to the project. "I did my part, but editorially I wasn't involved. It wasn't my baby. Of course it's frustrating. Unfortunately, I don't have the control; there's nothing I can do about it beyond what I can do about it."

Larsen, noting that other creator-owned imprints like Legend and Bravura have appeared recently, feels that Image is responsible for their emergence. "I think we've sort of pointed the way," he says. "As much as they might not like us to take that blame or give us that credit, we've certainly demonstrated that you can do this stuff and have people who read your other stuff follow you over."

In a time when the industry needs to expand its audience in order to survive, Larsen says that Image plans on advertising in other media, although the company has to take care of more immediate problems. "We're trying to scramble to get the books out on time, and some of these things have kind of fallen by the wayside and shouldn't have. Certainly there will be [advertising in other media], but I can't say when. Probably very soon."

Yes, hopefully very soon. Given Image's current fan base, it has the potential to become a leader in marketing. The X-Men and Batman animated series have brought their respective characters to a new level of popularity and have reached an entirely new audience. A television series like the upcoming *Youngblood* coupled with a strong media push could bring an entirely new audience to the comic book industry, and Larsen realizes it. Given his concern for the fans, Larsen figures to have a big influence on future marketing.

As for his long-term future, Larsen doesn't see himself ever leaving comics, although he laughs that he might do so "when I'm a feeble old man." After all, he's doing something he's always wanted to do—and given his current popularity, he's probably succeeded even beyond his wildest dreams! ☆

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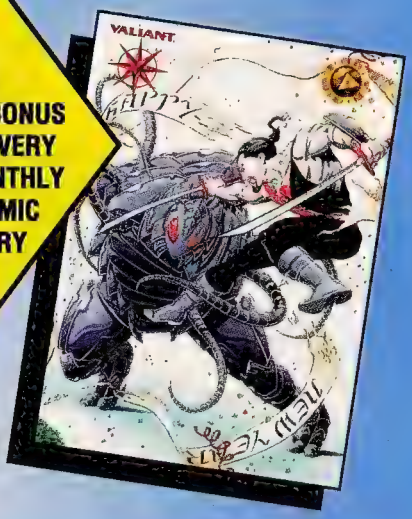

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the Drawing board

The showcase of comic book fan art.

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HUNK & BABE of the month

Hunk — Hellstorm

Hey, where's that pentagram pointin'? Though you really couldn't tell by his ready-for-the-beach bikini briefs, ol' Daimon here is the son of Satan. Yeah, you heard me right, the son of he-who-punches-kittens-and-enjoys-it, the lord of flies and lies, Satan (who, by the way, sounds a lot like James Earl Jones). Anyway, Hellstorm may have a buff bod, a mysterious look about him, and the neatest salad fork this side of the infernal nether realms, but there are some serious drawbacks to dating this guy—him puking up pea soup every few minutes is just the tip of the iceberg. Handsome? Yes. Family man? Well...

Babe — Lady Death

Check out those tan lines! Hubba hubba! Okay, how do you raise your hand in school? Geez, this soulless embodiment of Death is much hotter than DC's. Wow. It might even be worth it to aggravate a postal worker so I can check out Lady Death here a little closer up. So what are the odds that if you do kick the bucket you meet up with Anna Nicole-Death here, and not some crusty old fart with a weed whacker? Maybe I'll just stick to admiring her from afar—but ahhh, to dream... (Hey, that makes two Vertigo references so far in this issue of *Wizard*—in Hunk & Babe, no less! Who woulda believed it?)

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BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

Hola. Welcome to another edition of Brutes & Babes. This month, we've expanded to five big pages, as you'll see, with the fifth page completely devoted to answering questions and addressing problems which you, the readers, have written in about. So keep those letters pouring in! I've got quite a backlog to go through, but you never know when the well might run dry.

This month, now that you've finally finished laboring over those awesome Batman/Man-Bat pages for the second Brutes & Babes contest, we're going to take a look at something we haven't looked at yet, something essential to drawing comics, something I like to call...

TOUGH GUY HEADS!

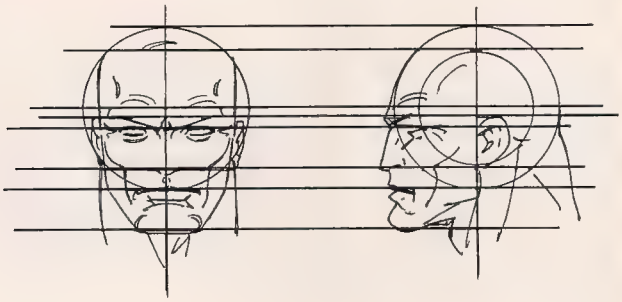
SECTION 1:

Ahh, tough guy heads. Say the words, let them roll off your tongue. (I've really got to give up that coffee—sorry.) All right, down to business.

Tough guy heads or heroic male heads can really take any shape or form. There are a few standards, a few principles that you can adhere to which seem to crop up in just about all of them that you draw, regardless of the shape. But if you're familiar with comics, you've seen many different sizes and styles and types of male superheroes who have cool heads which have completely different proportions. The old Hulk, the Thing, Superman, and Spider-Man, just to name a few, all have different types of heads, but there're all heroic, they're all handsome, and they're all tough-looking. (Except maybe for Spidey. Hah!) The point is, a heroic head can be big or small, it can be skinny or thick, it can be squat, it can be round—any shape or form.

To keep a male head handsome and heroic, it's important to keep the features firm and solid. As I look at the masses of heroic heads I've drawn, the term firmness is synonymous with "square" or "angled," and those words are antonyms for "bloopy." Not everything has to have the same "squareness" or the same "angledness," but in general, most of the heroic heads I've looked at have different proportions, and different varieties, of "squares" and "angles." Very basically, that's how you get the look of heroism. Square is solid, round is bloopy. Remember, a heroic face is a muscular face—and muscle is never bloopy.

When drawing a heroic head, keep the features strong. When you're laying out proportions and roughing in basic shapes, remind yourself to add that certain squareness to the features to keep them powerful and confident—heroic. For now, concentrate on keeping all of the features angled and square. The jaw line must be firm. It can be a big jaw, a round jaw, a square jaw, or a wide jaw, but it has to be solid and firm. When you're drawing the brow, keep the brow crisp and clean. Put a solid form behind the eyes; keep the eye lines level and straight. They can be big eyes, little eyes, squinty eyes, oval eyes...the actual shape doesn't matter; it's how you interpret the shape on paper, how clean you keep it. You can give them cheekbones, make them hard and crisp, or you can just leave the cheekbones out and still have a nice, clean heroic face, as long as you always keep things solid, always keep them firm. When drawing heroes heads, strength is one of the most important things to convey—their bodies are hard and muscular, and their heads should be, too...



SECTION 2:

Above, you can see a front view and a side view of the basic proportions of a head. I'm not going to list all the different proportions—that's your job. Look at the underlying ball: it can be sectioned in halves or thirds or quarters. That's the way to measure proportions in a head. Get your dividers out and start dissecting this head and figure out what the proportions are. Note how everything is based on a basic shape or basic form. That's how everything should start. Send your results on in; I'll pick one that does the job best and print it in the reader mail section for everyone to benefit from your knowledge. Get to work!

SECTION 3:

Here we have a Bruce Wayne head from *Legends of the Dark Knight* #23, inked by Randy Elliot. Bruce Wayne generally has an intense look, reflected here by the eyes, which aren't cropped at the bottom. Note the jowl lines, which start from the jaw, and the lack of cheekbone lines. His face still has a firmness and a solidity and a squareness to its features: note the slightly angled look. The chin itself is rounded, but it conforms to a square shape. His brows are sharp and crisp, as is his nose. The jaw line has an angular appearance; it's angled in slightly from the ear to the corner of the jaw line, and then angled down to the chin. His features are clear and crisp.

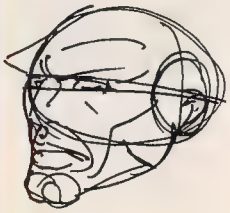
SECTION 4:

Here we have Aric's head from *X-O Manowar* #14, again inked by the master, Randy Elliot. Whenever I drew Aric, I couldn't help but think of a lion. (His hair had something to do with it, and also the furrows of his brow.) I wanted to keep his forehead clean but lined, sort of pinched to the brow. Note the sharpness of his cheekbones as compared to Bruce Wayne's in the previous drawing. The underlying proportion is solid and smooth—he's much more angled, his jaw line is very straight, his features are a little heavier than Bruce's, but he still has a handsome, heroic, muscular feel. His hair is long, but it isn't wuss hair; it's as angled as his face. He has a different kind of intensity about him: there's a more savage, animalistic feel to his expressions that Bruce Wayne would never have. Note the difference in the shape of his nose and the thickness of it. Note the squareness or the angledness of everything. Also, note that everything is clean: there are wrinkles in the brow, but they're clean, not muddied, and they don't overshadow the entire face.

SECTION 5:

Here we have a slightly inhuman face, that of the Martian Manhunter from *Justice League Europe* #7. Notice that he has distinctive, vaguely alien features: a very square head, huge brows, almost a broken Roman-style nose, which is a little elongated to the bridge, though.

Whenever I say angled, note that there are no sharp-cornered cuts, except perhaps in the brow. The angles are all rounded angles. If you do sharp-cornered angles in the face, or anywhere in the body, things will look awkward and unreal. But see how even though the features are incredibly exaggerated on this face, and much different from either Aric's or Bruce Wayne's, there is a solidity to the forms which comes from the sort of squared-off angle; there's nothing bloopy here. The head was inked, once again, by Randy Elliot.

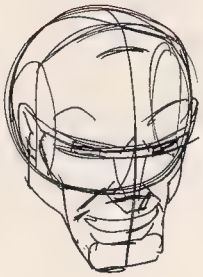


SECTION 6:

Here we have a Turok head from *Turok* #1, and, one more time now, it was inked by Randy Elliot. (A little aside here: Randy's inked a lot of my work. In my opinion, he's one of the best inkers, if not the best inker, in the business. He always does beautiful stuff, over and over, no matter what style of art I give him to ink.)

OK, moving on, here's the Turok head. Compare this with the three heads before it. It's a different-style head, it's got a different look: the nose is even thicker than Aric's, and there's almost no brow. See how Bruce Wayne has a small eyebrow, and Aric has a thick eyebrow? Turok has almost nothing there at all, just a line.

Look at the solid form of his cheekbones, how they help form the jowls around his lips, the hard cut of his jaw line, and the muscle on the side of his jaw. His thick jaw has rounded corners. The line work here is really pretty. But note how different faces can all be heroic, even within the styles rendered here. It's all a matter of the underlying form being strongly developed, not bloopy; squared off, not round.



SECTION 7:

Here's a Bruce Gordon head from *Eclipso* #3, inked by Raymond Kryssing (a young and very talented artist—look for his work). Bruce Gordon is a rather skinny, atypically heroic male. Look at the sharpness of his features (although in the style I used for *Eclipso*, everything had a much harder angle and a much crisper cut to the features and the line work). Even though Bruce was often unheroic, his head still had a nice squared-off kind of feel to the basic shape, his eyes are angled, his brows have a good cut to them, he's got a soft, slack jaw line which I felt added to his character, and his cheekbones usually didn't show. He didn't have the intensity of a Bruce Wayne or an Aric, but he generally had more play in his expression because he wasn't as stoic or heroic a character. His face was an example of a heroic male nonhero's face.

SECTION 8:

Those are some heads from comic work I've done. Check out the proportions of the drawings, which give the general shape, the general feel, and the underlying construction which each of those heads were built on. Examine how the construction varies from head to head. See what differences you can spot, and what similarities.

Now that you've checked that out, let's forge ahead, take a bold new step, and look at the construction of a head from start to finish. Let's go make some tough guy heads!

SECTION 9:

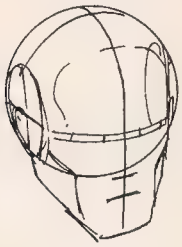
Here we start with the basic proportion and structure of a head. It's important never to rush this stage. This is the most important stage in drawing: underlying form is what everything is based on. If you can't make something nice at this stage, no matter what kinds of pretty lines are put over it, it's still going to be wrong. This is the stage you need to spend time on. Study the basic proportion here, compare it to what was drawn on the first page of this article, and compare it to the proportion notes you've been gathering on heroic heads.

SECTION 10:

Notice how the features have begun to be sketched in over the basic proportions. Note their angled appearance. Notice how they conform to the underlying proportions of the first drawing. Note the firmness and the hardness of the head, the solidity which radiates from each distinctive feature.

SECTION 11:

Here we have the finished head. Note which lines were kept and which were dropped. Note how the lines give an impression of form, rather than delineating the form in and of itself. You never want to outline a feature or a form, but your lines must give the impression that that form is there, and that the form is solid and creates a flow.



SECTION 12:

OK, here's another basic proportion: this is a block-and-cube type head. Note how everything is built off basic, simple forms—circles, squares, cubes, whatever. Everything can be structured this way; if you learn to draw simple, basic forms, you can then draw anything. Note how the angles of the head are determined by how the curvature of the lines is generated from the ball. Once you pick a center line for the head, everything is based on that. Keep that solidity, that squareness, that tough guy look. Remember, make it right at this stage.

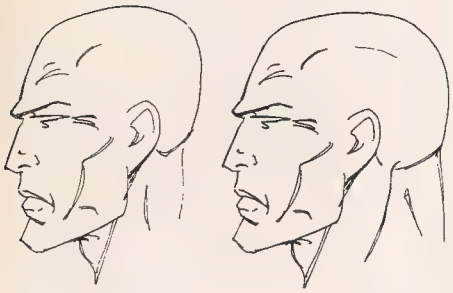
SECTION 13:

Now the features follow the basic proportions and guidelines from the proportion study to the left. As you can see, it's shaping up to be a completely different type of heroic head from the one above—yet you can still tell it's a handsome, heroic head. (If I'm becoming repetitious, please forgive me. As you know, I try to show you a formula or a way to draw things, and I try to explain the basic underlying ideas which went into the why. If I repeat myself, and I do, it's because the idea is important and necessary, and repetition is, after all, a very useful and necessary teaching tool.) Compare this stage with the previous stage, and also with the same stage from the previous head.

SECTION 14:

Here we have the finished head. The simplicity of line is the same as that of the previous finished head, yet it's a completely different heroic face. Note what was kept from the basic form drawing, and note how the basic form that was introduced in the first drawing of the head has remained the same—the tilt of the head, the placement of the features, everything is the same as in the first drawing. This is how you construct a human head. It's your job to figure out the proportions of what I've been doing, to formulate them into the system that works best for you. Here's all the structure you need to get started. Remember, solidity and basic form—and, of course, accurate proportions.

What Not To Do When Drawing Tough Guy Heads



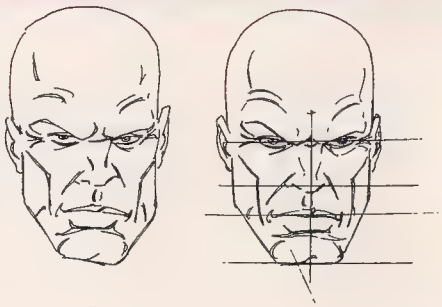
SECTION 15:

Look at the two heads, especially the one on the far left. There's something seriously wrong with this man, because he has no brain! The features are all correct and well placed and proportionate to each other...the only problem is that the back of his head has been completely left off and ignored. Humans are an intelligent race, and because of that, we need a large skull cavity to contain our massive brain (massive, that is, compared to that of Gareb or a dog or even a monkey). Therefore, when you draw a human head, always keep in mind that the back of the head has to have a fullness and a mass all its own that in a way is almost separate from the features—but it still has to be proportionate to them.

Grab your dividers and check, from either the basic proportion drawing on the first page of this article or from the drawing on the left, the proportion of the length of the front of the face to the length from the front of the head to the back of his head. You'll see that it's...well, you'll see what it is; now check it with the drawing on the left. If you're having a problem with this, it's simple: just remember what you're discovering by your study of proportions. I hope this makes sense—it's extremely difficult to speak clearly about an idea when I'm not there to show you physically. But hopefully you get the idea.

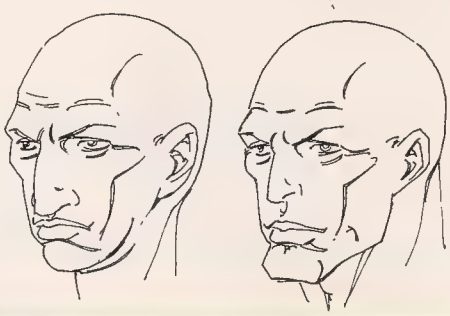
SECTION 16:

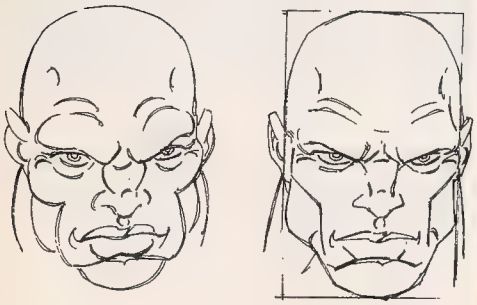
Note the closest face on the right. The individual features are all nice, but there was a serious problem with this drawing: it didn't have a basic block-and-cube head done underneath. There couldn't have been one, because the construction lines of the face don't line up. The eyes go off on one angle, the nose is titled on another angle, and the angle of the mouth is completely incorrect. They aren't even on a center line down the center of the face. Always start with a center line, and always keep the eye line, the nose line, and the mouth line parallel to each other. That way, you can't go wrong. Always line up those features correctly.



SECTION 17:

If you want to draw a heroic head, give the guy a little nose and a big jaw. This is only a general rule, of course—and remember, none of these rules are set in stone—but that should make things a little easier if you're having trouble. The guy to the far left looks kind of dumpy because he's got a sunken jaw and a big long nose. There's nothing wrong with those features, but in a comic book, they don't depict a heroic head. The guy on the right above has the same eyes, the same nose, the same mouth, but the nose is smaller in proportion to the rest of his face, and the jaw is larger in proportion to the rest of his face. Just by doing those two little things—he automatically looks more heroic, more superheroesque, if you will—he just looks cooler.





SECTION 18:

There's an example of a nonangled bloopy face on the left. On the right, we have that same exact face, except the lines are angled and unbloopy. Look at the difference. On the right, we have a solid, heroic head, and on the left we have a bloopy, unheroic head. Study the two, see how the lines are different, how the forms that these lines portray must have been drawn differently. Throw a piece of tracing paper over it, draw the underlying basic forms, and look at the similarity between the two. Note, however, that the underlying forms for the bloopy head were just that—they were bloopy, they weren't solid, whereas the underlying forms for the more solid head on the right had a certain firmness and sharpness. That's got to be portrayed, even in the underlying structure drawing.

I want to note here, however, that bloopiness isn't always the end product of a poor underlying structure drawing. You can have a good underlying structure drawing and still end up with a bloopy head. Bloopiness can also be a problem with your final line quality. If your final lines aren't sharp—if they're rounded—it doesn't matter what the underlying structure is, the end result is going to look bloopy. Keep those final lines crisp and firm, and that should cut your bloopiness in half. Hopefully.

Dear Brute & Babe

SECTION 19:

Ken Grek of Buffalo, N.Y., and Andy Zamora of Maywood, Conn., write in asking what kinds of pens, pencils, and other tools are used for drawing and coloring. Well, guys, basically any tools can be used in drawing comic books—any kind of pencil, ink pen, or brush. Anything from a technical pen to a flexible nib pen, anything that creates a solid, permanent ink line can be used.

As far as pencils go, you can really use any pencil; just find what works best for you. Sometimes, to make things easier for myself, I either lay things out with a nonphotographic blue pencil, the markings of which won't be picked up by the camera when the artwork is shot for reproduction, or I lay it out lightly with a 4H or harder pencil, which is lighter than a finishing pencil, so it can't be seen as easily and is easier to erase. For finishing, you can use a 2H pencil or an F pencil or even a regular school pencil, a number 2 or 3; it's all a matter of what you're comfortable drawing with. There's all kinds of technical pencils and lead holders and stuff like that; pick 'em by the look you're going for and what makes you comfortable.

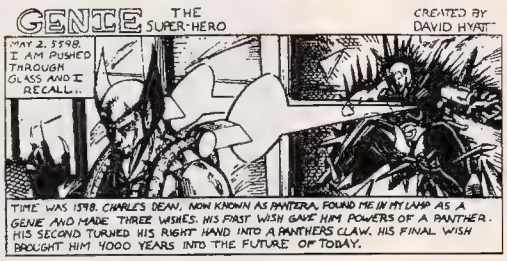
I find that the technical pencils work better when I'm going for a really finished, nice line quality, controlled-pencil piece, and that the regular school pencils work well for a rougher pencil-type texture or look, because by their nature, they don't hold their point as long and you tend to do less detail and more heavy shadows. But play around with them; see what works best for you. As far as coloring, I'm sure any watercolor brush will work fine. I use a Windsor Newton Series 7 brush, which comes in different sizes. If you look to the right here, there's pictures I edited from catalogs to give you an idea of what each of these types of tools look like, which should make it easier to find them when you go to your local art store. Good luck, guys!

SECTION 20:

David Hyatt asks what kind of tools I use when I flip my drawings or when I'm trying to reposition panel layouts. Well, David, what I find to be the most invaluable tool for changing layouts or flipping drawings or any combination of the above is a light box, and, quite frankly, the simplest light box is a window (which you might not have access to—David's in the Navy, stationed aboard the USS Theodore Roosevelt), although it's not that simple to use as a light box at night. Tape whatever you want to copy or play around with to the window, then tape the paper to which you're going to transfer the new image on top of it. It's a little hard on the back, but it's often the easiest thing to do.

As far as paper goes, David, most comics are drawn on two-ply bristol, either with a kid finish, which is a little rough, or with a plate finish, which is much smoother. These days, I use two-ply Strathmore bristol with a plate finish, which I find is quite easy to see through. Some of the pad bristol you can buy in an art store isn't as fine a quality as single-sheet bristol, and therefore is harder to see through. (I don't know exactly why that is, but it just seems to generally work out that way.) With a good two-ply bristol, you'll have no trouble seeing through it with a light box.

As you read above, sometimes I used a nonphoto blue pencil for layouts, sometimes I do small, tight little layouts and blow them up to the correct 10-by-15-inch size and transfer them to bristol on a light box. Sometimes I just do a large layout with a heavy pencil and throw that on a light box and transfer it to a new board ("board" being a piece of two-ply bristol), sometimes I do a layout with a light pencil and just draw my final version right over that. Different things work better for different jobs or for different reasons or for different people (or for different moods, for that matter). There are lots of different systems and lots of different ways to do it. You basically just have to find the one that works best for you and which you're most comfortable doing. I hope this answers your question, and I wish you all the luck in the world!



SECTION 21:

I mentioned before that David is in the Navy, and on the USS Theodore Roosevelt they have a newsletter called *The Rough Rider*, which gives them sort of a brief overview of world news, sports, and those kinds of things. David does a comic strip for it called *The Genie*, which I've printed here. To David and all of you out there, stuff like this is invaluable. You get to see your work printed, you get to see a public response...it's a great learning experience. David, keep it up! And all of the rest of you out there, never accept what you're doing now—always strive for more. It's the only way to improve. David's stuff looks good—it's mostly clean work, although I'd clean up some of your line work a little bit, and watch that basic proportion. Keep drawing!

CLOSING:

Well, that brings another Brutes & Babes to a somewhat successful conclusion, hopefully. Thank you all for reading, and keep an eye out for the results of the Second Annual Mighty Brutes & Babes Art Contest! Or don't keep an eye out for them, forget about everything I wrote about in this column—except for one thing, never forget this one thing: keep that pencil sharp and *keep drawing!!!* Thanks again, and I'll talk to you next month!

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TOYING around • around • around • around

WITH BRIAN CUNNINGHAM

NEW KENNER FIGURES FOR '94

You demanded it, so you got it: here are Kenner's new Predator and Batman: The Animated Series figures. Quite impressive, are they not?

Kenner is crossing the Predator figures over with its Aliens collection—not surprisingly, since there's already a comic book out there pairing the two, as well as a big-budget movie that's supposedly in the works. There will be four types of Predators: Cracked Tusk Predator, Scavage Predator, Ponytail Predator, and Dread Predator. Each comes with firing weapons and removable masks. There will be a special "Aliens vs. Predator" two-pack which contains a member of each race sparring against one another and a Dark Horse comic book.

Clockwise from upper left: Mr. Freeze, Anti-Freeze Batman, Poison Ivy, Killer Croc, Lightning Strike Batman, Night Star Batman, Dick Grayson with removable Robin costume, and Clayface.

ALL BATMAN CHARACTERS ™ & © DC COMICS

My only reservation about the Predator line is that there is currently no big demand for Predator right now. There are no Predator movies being released concurrently with the figures, and the last film, *Predator 2*, did not do as well as expected. However, there's some excitement in the comic book community about these figures, since the Dark Horse comic series is doing well. So who knows? I hope the figures do exceptionally well, because they look cool as heck, but I still can't see them flying off the shelves. (Then again, I felt the same way about Kenner's Aliens collection when it was first released, and now the Aliens seem to be flying high.)

Speaking of Kenner's Aliens collection, it will be expanding in '94, with more Space Marines and two deluxe figures: a King Alien and a Predator clan leader. New Aliens figures include Panther Alien, Killer Crab Alien, Razorback Alien, Tarantula Alien, Rhino Alien, Mantis Alien, Snake Alien, and a Queen Face Hugger Alien (which sounds very interesting). There will be three new Space Marines, including Hudson ("Game over, man! Game over..."), Vasquez ("Let's rock!"), and O'Malley (who the heck is he?).

Kenner is also releasing new Batman: The Animated Series figures. Along with seven new Batman varieties, there are Dick Grayson (with removable Robin costume), Clayface, Mr. Freeze, Poison Ivy, and Killer Croc figures.

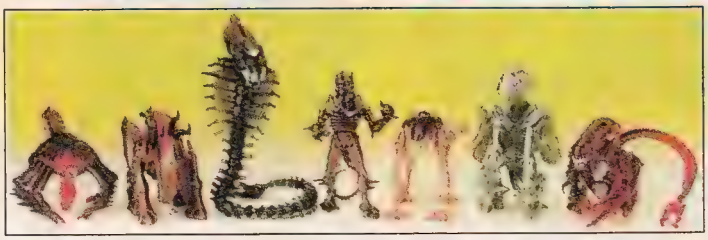
I don't know about you, but this Batman assortment looks really neat. Mr. Freeze is currently my favorite of the bunch, but it could easily be knocked out of the running by Clayface or Killer Croc.

The Poison Ivy figure looks as if it were cast from a Super Powers Wonder Woman mold. But if I know Kenner, it's not gonna be chintzy about the B:TAS figures; they haven't copped out on this fine collection yet. It's speculated that preproduction on Poison Ivy had not yet begun when the figures were being announced, and Kenner, pressed for time, did a last-minute paint job on another figure's mold.

Here are two of the four new Predator figures: meet Cracked Tusk Predator and Scavage Predator.

The Aliens vs. Predator two-figure set comes with one Alien and one Predator, each ready to rip the other apart.

The new Space Marines (from l. to r.): O'Malley, Vasquez, and Hudson.



(from l. to r.): Killer Crab Alien, Rhino Alien, Snake Alien, Scorpion Alien, Panther Alien, Mantis Alien, and Tarantula Alien.

ALIENS & PREDATORS ™ & © TWENTIETH CENTURY FOX FILM CORPORATION

Hey!!! Everybody whose figures were in *Wizard* #29's "Figures On Parade" section: we goofed and misplaced your full addresses. We don't wanna stiff you, so in order to claim your prizes, *please* send your full addresses to Missing Names, c/o Toying Around. Thanks!

HOMEMADE HEROES

The four third place winners this month receive a copy of the *Sword of Azrael* trade paperback signed by series artist Joe Quesada. The two second place winners receive a copy of *Pitt* #1 signed by Pitt creator Dale Keown, a copy of *Thunderstrike* #1 signed by series artist Ron Frenz, and a Horizon Green Goblin model kit. The grand prize winner receives the signed *Pitt* #1, the signed *Thunderstrike* #1, a Horizon Green Goblin model kit, and a limited edition Gold *Ninjak* #1 signed by artists Joe Quesada and Jimmy Palmiotti. Send entries to: Figure of the Month Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920. (No Polaroids—and make sure you focus, dammit!)

Special thanks to HORIZON for donating the model kits. You guys are great!

AZRAEL ™ & © DC COMICS

Hey Azrael, how many cookies do you want?
Chris Spasseff of Tempe, Ariz., created Azrael out of "an Air Attack Batman and a lot of hard work." It shows. Great job, Chris!

VIOLATOR ™ & © TODD MCFARLANE

Valentine's Day in Clive Barkerland.
Steven Rydgren of Kent, Wash., sends us the dentist's nightmare (or is that nightmare dentist?) known as the Violator, who was "made from dismembered G.I. Joe parts." He's kinda cute when he's only six inches tall, eh?

MAGNUS ™ WESTERN PUBLISHING CO. INC.

Impressive, but can he twirl it on his head?
Joseph Burchfield of Valrico, Fla., created the skirt-wearin' Magnus IG-88 Fighter out of a Super Powers Superman. Neat belt buckle!

WARBLADE ™ & © AEGIS ENTERTAINMENT INC.

"Shish ke bab anyone?"
Zach Hall of Arlington, Texas, provides us with America's leading proctologist and sink snaker, WarBlade, made from a Toy Biz Gideon action figure.

BEAST ™ & © MARVEL ENTERTAINMENT GROUP

"Aghh! I've got fleas in my pits!"
Marshall Brooks Jr. of Redford, Mich., sends us a piecemeal Beast made from a Hasbro World Wrestling Federation Sid Justice body, Toy Biz Wolverine III head, and Playmates Teenage Mutant Ninja Turtles Splinter hands and feet. Brain supplied by Abby Normal.

BOOSTER GOLD ™ & © DC COMICS

Cool costume, lame character.
Eric Gonzales of Odessa, Fla., sends in the prearmor Booster Gold, made from the remains of a Super Powers Green Lantern.

MADMAN ™ & © MICHAEL D. ALLRED

The official Madman action figure, with special mussed-up hair action feature!
Nelson Gonzalez of Hialeah, Fla., sends us something that was probably on Mike Allred's Christmas list: a Madman action figure, courtesy of a Batman: TAS Robin.

THE SON of HOMEMADE HEROES

Wizard wants to take the "create your own figure" idea one step further: we want you to create your own action figure scenarios! Using action figures, vehicles, toys from any toy line, and any kind of prop you wish, including store-bought products, create a realistic-looking setting, snap a photo (no Polaroids!), and send your entry to:
Figure Landscape Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920.

A homemade Solar figure (courtesy of Roger Becket of Detroit, Mich.) battles a Super Powers Green Lantern, suspended high across a countertop with fishing line. Computer-generated effects highlight the battle. (If you don't have a computer, a wire frame with green cellophane would yield the same green energy bubble effect.) When designing your contest entry, don't limit yourself to only those figures produced by toy manufacturers—make 'em yourself if need be!

Dr. Doom reaches up to grasp Reed Richards' hand in a re-enactment of that fateful panel from *Fantastic Four* #381. When designing your contest entry, remember that props, like trees, mountainside, dirt, and the Latveria backdrop, can make a scene look really cool. Attention to detail is what will make your entry stand out over others. For example, where's the Thing's helmet in this photo? And what about Sue's new costume? Ugh!

So whatta we win?

Hold yer horses. The best entries will see print in the July *Wizard* (issue #35). And yeah, you can win some pretty cool stuff in this contest. For instance:

Grand Prize Winner (1):

A Super Nintendo game system with *X-Men*, *Captain America and the Avengers*, *Batman Returns*, and *RoboCop vs. Terminator* superhero video game cartridges.

Second Prize Winners (4):

A set of *Marvels* #1-#4, signed by Alex Ross and Kurt Busiek, and a copy of *The Power of Shazam!* hardcover graphic novel signed by Jerry Ordway.

Third Prize Winners (6):

A copy of *Bloodshot* #0 signed by Joe Quesada, a copy of *Amazing Spider-Man* #388 signed by Mark Bagley, *Shadowman* #0 signed by Bob Hall and Tom Ryder, *Lobo* #1 (of the ongoing series) signed by Val Semeiks, and *Prime* #2 signed by Norm Breyfogle.

As an added bonus, everyone who has an entry printed in *Wizard* #35 will receive a set of the 10" Wolverine, Sabretooth and Cyclops action figures, donated by those swell folks over at Toy Biz! And finally, everyone who sends in a valid entry will receive a *Wizard* certificate of thanks, signed by the mighty Gareb S. Shamus and the toy boy himself, Brian Cunningham!

Hey! The deadline to get your entry in is April 15, 1994, so ya better get crackin'!

Legal Crap...

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and any of the 200 Shamus brothers. Only clear, focused color photos will be considered valid entries; all other entries will be discarded. Polaroid photos will also be considered invalid entries and will be summarily discarded. Along with your contest entry, include your name, address, city, state, zip code, and telephone number with area code. Mail each entry to Figure Landscape Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920. All entries become property of Wizard Press and will not be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitution prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by April 15, 1994. Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. The prize winners will be selected in a random drawing from all properly produced photographs received at contest headquarters. The winning entry will be chosen on April 18, 1994, by Wizard Press.
For a list of winners, available after June 1, 1994, send a stamped, self-addressed envelope to Figure Landscape Contest Winners, c/o Toying Around, 151 Wells Ave., Congers, NY 10920.

Taking Care of BIZness

Simon Bisley on Lobo, *Melting Pot*, and why he may need an editor.

By Henry T. Colonna III

Englishman Simon Bisley, best known for his kinetically violent artwork, is back on the comics scene after a hiatus of more than a year. Bisley first garnered attention with his art for *ABC Warriors* and *Slaine the Horned God* for Fleetway during the mid- to late '80s. He became a smash success in the U.S. when he took on the art chores of DC Comics' original *Lobo* mini-series in 1990, and he followed up on that with a Lobo special and parts of *Lobo's Back*. His name was practically synonymous with Lobo, and controversy began when Bisley left the character and shied away from the spotlight of the comic world. Now he's back, working with *Teenage Mutant Ninja Turtles* co-creator Kevin Eastman on the *Melting Pot* mini-series for Kitchen Sink Press. For a contest promoting the new series, Bisley spiced up the grand prize, Eastman's 1969 Camaro, by painting scenes from *Melting Pot* on the exterior. *Wizard* recently caught up with Simon and asked him what he's up to these days.

WIZARD: Exactly what were your responsibilities on *Melting Pot*?

BISLEY: I came in at a stage when a lot of it was already in color. What I just did was rework it with some of my colors on top. The whole first issue was already worked out and already colored. It's difficult, because all of us did some work on it. It's difficult to tell who did this panel and that panel. [Kevin Eastman and Eric Talbot both worked on the art for the first issue of *Melting Pot*.] The reason there isn't a style in there that everyone recognizes is I had to keep the looks consistent. It was very different from my work on *Lobo*, for instance.

When I went into the store on Wednesday, there were only two copies of *Melting Pot* on the shelf. If they sell those, they'll probably say, "Oh, I sold those two," and order two more, as opposed to saying, "Well, maybe I should order five." I don't know how many copies of *Lobo* are going to be bought, but I'm guessing about 50.

There's definitely going to be some caution about something that's new and a bit different. This kind of a genre has never been huge, and I think these days kids tend to buy more slick...computerized-looking imagery. Character-wise, everything has a gritty feel to it. Who knows? If I had a shop and there was a new product, I'd just stock a few, too. These days, no one can afford it. It's a shame. I think that in time, *Melting Pot* is going to be damned good.

How did you get hooked up with *Melting Pot*?

I think it was through Dave Elliott and Kevin Eastman, when they used to collaborate together; I don't know what the story is exactly, but *Melting Pot* was sitting around waiting to be completed. I think I saw the work, and one of them said to me, "Do you want to finish it?," and I said, "Yeah," so I did it, and that's it.

Do you think you're the key to bringing it together?

Well, I think I'm the key to finishing it off, whatever that means. [But] not the "key" to

Hey, nobody ever said this was a family show!

Lobo ™&© DC Comics

Lord Tyler of *Melting Pot* shows off his new leather jacket.

Melting Pot ™ Kevin B. Eastman. Art © Kevin B. Eastman.

PHOTO BY AL ORTEGA

it, no, no. The hard part was scripting it and breaking it down. The easy part is painting it and filling in the gaps. That's the easy part. That's a difficult question, and I'm going to decline on it.

How is working with Kevin Eastman?

No pressure. Totally relaxed work atmosphere. When the stuff is needed, then he'll get on top of me and let me know about it.

Do you feel comfortable working off Eric Talbot's designs?

No, initially I wasn't... I'm not happy working with anyone's designs, because I design the stuff the way I want it and how I like it. So anyone else's designs aren't going to be how I envision things. But it hasn't been a problem. If anything, they are far more elaborate than I would have done it, so I don't know on that one either, really. I mean, I always like to draw things myself, give things my own look.

Well, when you do work-for-hire, say for Marvel or DC, you're doing someone else's character and design anyway, right?

That's true. But I had a really great time doing *Lobo*.

***Lobo* was all your work?**

That was all my work, yeah. Everything—even the penguin and the gorilla and the bullets and the guns—the mayhem, it was all mine.

So how did that penis get on Lobo's arm?

Well, this is funny, because it wasn't a penis. [Laughs] The editor, Dan Raspler, was really worried about it...but it wasn't a penis, it was just a fold in the elbow, on the back of the arm, and it just happened to look like a penis. That's funny, isn't it?

Was there a lot of flak over it?

No. What's the big deal about a penis? I mean, we've all got them.

And it was for mature readers.

Yeah, but I'm quite sure that even juveniles have got them. I know that's not the point. But it wasn't something that I was trying to sneak in there. It wasn't the juvenile in me trying to stir things up. It just looked like a penis.

Have you had a falling out with DC?

Oh no, no, no. Oh no, I've never, ever had a falling out with a company. We get along on fine terms. There were problems with deadlines on *Lobo*, obviously, but they were all down to me.

Do you think you're responsible for Lobo's popularity?

Of course I'm somewhat responsible. I gave him his chain, hook, boots, and that whole look. We were subconsciously pushing Lobo as far as we could to disgust the readership, and worry and shock. You get feedback and hear "Hold on," that you've gone too far, and you just want to push it even further. At the end of the day, though, all that's going to do is kill the character. You have to kill it, because you've just gone overboard, and you just can't continue to publish that again, and you've got different aspects to take into account, instead of doing a blood-and-guts comic every month.

How do you feel about violence in comics in general?

As I get older, and hear about more atrocities going on, more real life—bad crap, worse than Lobo would ever put on everybody—I start to worry, and start to feel a little responsible. Or quite responsible.

I don't think I'm at fault, but I'm not helping matters at all, because the kids who read this, they're our future, and if they look up to a character... I mean, I used to like Conan and Tarzan, but they had morals, they were good at heart. The thing about Lobo is that he is just [a] pure psycho, who does it for the joy. Young kids will look up to that, and see him as a hero, and think it's quite acceptable to do that. Kids are very easily influenced by that kind of imagery and that kind of character. So I'm sure that's bound to rub off on their everyday life. It must. I do think we have to be careful.

Let's say *Terminator* hits the movies. It's the biggest box office hit of the century. But what is it? It's a massive, muscular guy shooting people in the knees, and people go to see it, and love it. It goes to show you that people just love this kind of violence.

Well, there's another school of thought that says that this sort of entertainment is a safe release for the negative feelings that we all have.

I agree with you. I totally agree with you.

We don't seem to have too many acceptable outlets for our negative emotions. If we explore our negativity at all, even through entertainment, we're trained to feel guilty.

I think you're absolutely right. We're becoming more and more suppressed. Yeah, we all drive cars, and we all get pissed off on the street. How many times do we want to get out of the car and put a gun to someone's head? Lobo does it for us.

I have to tell you, though, when Lobo broke Mrs. Tribb's neck at the end of the first mini-series, I thought that was going too far.

You say it's too much, but you know, when I was saying I felt a little guilty about this kind of imagery, I don't see it like that. The whole thing is just violence, [and it's] really artistic somehow. Because as an artist, obviously, I want to create that feeling of movement, that sudden split second of violence and the consequences of it. To see a head severed from a body, and seeing it going through the air, creates that movement, and accentuates that whole feeling of it. You could philosophize about it for god knows how long.

Look at Frank Frazetta: he didn't do people with heads hacked off, but his images have the most tremendous power—a finished sense of mood, violence, and everything else wrapped up in one image. A large-breasted woman chased by some wolf says more than, say, a picture I've done with a guy with his entrails hanging out.

Would you say it's better to be realistic, though, than to tone everything down? The Comics Code doesn't like blood that is red, for instance.

Well, exactly. You've answered the whole question—the whole thing about Lobo. They don't want to do blood that is red.

What else are you working on besides *Melting Pot*?

Right now, I'm getting *Melting Pot* finished. Then I've got a four-part mini-series I'm going to do with Kitchen Sink which is top secret. What I'm doing is just talking to people in the industry, a lot of creators and writers, and Marvel Comics. I haven't spoken too much with DC. I've agreed to do a four-part *Vengeance* mini-series—covers as well—for Marvel. Never worked for Mar-

"We were subconsciously pushing Lobo as far as we could to disgust the readership."

The infamous "mystery muscle" arm from the cover of *Lobo's Back* #2

Lobo ™ & © DC Comics

Judge Dredd takes aim.

Judge Dredd ™ & © Fleetway Publications Inc.

vel Comics before. I want to redo the Conan "Rogues in the House" story and spice it up a lot, make him—hopefully—more popular. Now I'm also talking about doing something with some of my characters. I'm just playing the field at the moment.

Would you be interested in writing your own comic book and doing the art as well?

Well, it looks like it's going to be that way, 'specially when my own comics come out.

So you think you could be a writer?

I think I'll be a storyteller. It'll all be just based on visuals and pacing. I'll get together the first page and just start, and hope it comes out to an ending.

Would you want a good editor who could reject some of your ideas? How would you handle that?

In publishing, rejection is a big part of the industry. If we don't get rejected, we become complacent. We need criticism to move forward. We're always learning. That's important, isn't it?

What I'm getting at is an issue that's particularly hot right now because of the success of Image Comics. Some people wonder if the Image folks have any real editors at all, if they're steered or edited at all. I want to know, when you write your own comic, would you want a setup with an editor who could really veto your work?

Oh, yeah. I'll do the stuff and say, "Here you go." I'm basically going to plot the story and pencil it and say, "Here you go." He'll say, "Simon, this is crap." And I'll say, "Uh, well, what's crap about it?"

The thing about this question is that I am an artist. I am not an editor. You need people with expertise and people with knowledge. What I think is great isn't necessarily going to be great commercially. The thing is, for god's sake, I want to make some damned money. I realize I need to popularize my stuff to sell.

That means no more penises?

[*Laughs*] Oh, editors, yeah. In fact, that's a thought. I never thought of that, to be honest with you. I know I'll have a problem with dialogue—having people swearing every three seconds. [*Laughs*]

They told me to be careful because you cuss a lot.

[*Laughs*]

Do you have visions of trading cards and chase cards?

Oh, hell yeah. I was always very much against that. I used to get very artsy-fartsy about it and sort of moan: "Ohhhh...."

Me too, but I got very wrapped up in the "Reign of the Supermen," and when I saw those trading cards...

Yeah, they can be really good.

I think you have to grit your teeth, and say..."This is an industry." Marvel, DC, or

Image...it's an industry, it's to generate money, it's a business. I mean, you've got to put your artistic temperament on the shelf just a little, I think, if you want to be successful financially. You can't sit back and just do stuff that you want. It's like if Marvel brought out this comic, say it's *The Battle of Spider-Man* by Steve Ditko, and they brought out the same comic with, say, a gold cover. Now people will complain about it, but there's also people out there buying it. It's a market, so you sell it. I think if you can squeeze blood out of a stone, then squeeze blood out of a stone.

Oh, but damn—let's get back to the old days, to hell with all these trading cards and these covers; let's get back to those good old basic comics, you know, good art and good stories. But I guess I'm contradicting myself immediately—what the hell, if it's going to sell more with trading cards than it did without... I dunno, I guess I'm thinking both ways.

Do you prefer painting or pen and ink?

I prefer pen clearly, on the grounds that it's quicker, more immediate, stronger, more powerful, more traditional. I think I prefer to see a good black-and-white comic with a nice painted cover. You lose a tremendous amount of power if you start painting stuff...

If you look at Frank Miller's *Sin City*, I suppose that is the strongest stuff I've seen since Jack Kirby. It just shows you don't have to paint things in elaborate paintings and images. I think comics are about power, and that's pure power; I think that's what Frank achieved. I think I prefer black and white. Colored up professionally by Lovern Kindzierski—the one and only.

The Last Czarnian.

LOBO ™ & © DC COMICS

> "Let's get back to the good old days, to hell with all these trading cards and these covers; let's get back to good art and good stories."

Who are your artistic influences?

Lots of artists dead and alive influenced me. There's the obvious—Frazetta, Richard Corben, Frank Miller, Bill Sienkiewicz. There is a lot of good stuff out there; some stuff would be regarded by some people as crude and not particularly slick, especially like stuff in *Taboo*—some odd-looking stuff.

You know, you are influencing people now yourself. Others are beginning to emulate you!

That's a huge compliment, isn't it?

What do you think when you see Glenn Fabry's work?

Glenn and I—well, Glenn started before me, and we have always been along the same lines all along, but he's always wanted to be tops and beat me at being the best artist. He hates the way I'm so *blasé* about everything. At the moment, for example, he did some work on Lobo. What he's trying to do is to follow everything I've done previously and try and top it. It's very frustrating to him. I think it's brilliant. In effect, he's lost the battle, because he feels he has to copy the stuff that I've been doing. So haven't I won? I think it's an admission to the comic world that Bisley frustrates him so much that he has to copy what I've done and do it better.

So do you get along with him?

Oh, I get along with him very well.

So is it like a competition?

Oh yeah, isn't that great? I love competition. I'm better than he is, anyway. [*Laughs*]

Is there anyone you'd like to work with?

I'd like to work with Frank Miller.

***Sin City* sounds like your favorite recent work.**

My favorite work of Frank's was *Batman: The Dark Knight Returns*. That was absolutely phenomenal. I don't think Miller gets the praise he deserves for that. Don't you think he's reached the boundary in the conventional kind of comic strip? Not the real underground weird stuff, but what all the comic artists are doing. He's basically said it all, he's done it.

He tells so much story with so few words.

He uses these negatives that are geez, just incredible to look at. I think the problem is that the general kids on the street who might look at the more highly polished kind of work just aren't going to appreciate just how good this stuff is. He is a far better artist than any of these slick chaps, because it's how much you leave out, not how much you leave in. Obviously not in a commercial sense; people want to see lots of detail, lots of hyperslickness. But I don't really think Frank cares, to be honest with you. There's one or two people aping his style, not doing nearly as well.

I'm still an awful, sad traditionalist.

Really?

Oh god, come on. No one, no one, but *no one* can tell me that these guys currently working today, even myself—except Frank Miller, who has a different, fresh approach—there's no one anywhere near like Gene Colan, John Buscema, Neal Adams; those

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AL '93

Anyone for a game of head soccer? Below: A Bisley *Doom Patrol* cover.

guys could bloody draw. They could *really* draw. Now, everything's smothered over with muscle, real...pretentious crap.

Look at Gene Colan's *Daredevil* stuff, the best stuff he was doing. The action in it was *par excellence*: the movement, the speed he created with *Daredevil*...the way he put the panels together. These days, a lot of artists just want to do big imagery and say, "Look, we can draw; look how good we are." Those guys told stories. I hope things turn around, to be honest.

Take Jack Kirby, for example. I used to think he was just garbage. But now that I do black-and-white stuff, the more I appreciate stuff he was doing. Look at the power—I know I'm back to power again, but it's just tremendous.

I hate to tell you, but I'm still at the point where I don't see it.

Well, let me give you an example. If I pencil something, I'll put some ink down and make a big long stroke. As soon as I start feathering it, adding bits onto it, and rounding it off, it becomes still, becomes very pretty, and nice to look at. People are going to love it. But you've just lost all your strength. You've lost it all.

It's just the way Kirby would lay the strokes down, these big black strokes. Let's say you've got a leg running forward and a leg running back—these modern artists would draw a leg and they'd draw every sinew, every muscle, and every piece of gristle. Kirby would just do it as a big block, and a big black line, and some shadowing. That was actually more powerful, and stronger. These days, people have to draw it and all but tell you, "Look, this guy is real strong, because his leg is muscular," or "His arm is muscular," while Kirby could do it with just a few strokes. A lot of people won't look at it and have it register, because they don't see the detail in it.

Have you tried it yourself?

Yeah, I have, but these days, it wouldn't go down well. People wouldn't know. People would say, "Look, Simon sold out; he just can't draw any more."

So that's you putting your artistic tendencies on the shelf a little bit, right?

I just haven't got the guts to say, "All right, to hell with everybody, I'm going to do this thing real slick, the way I want to see it."

But you could do it in an anthology.

Oh, there's no reason why I won't. I'm sure I'll do it eventually.

Now let me mention *Vengeance*. If I do *Vengeance* in that style, a lot of kids are going to say, "Geez, what the hell is this?"

Well, have you seen Mike Parobeck's work? He did the *Justice Society of America* recently, and now he's doing *Batman Adventures*, based on the cartoon show. His style sounds like what you are describing.

That's right, he's got it all there. That's the pure essence of comics. He's a good example of the true down-to-earth good comic strip artist.

He's probably making some money doing that kind of work.

Good luck to him. But do I, Simon Bisley, want to take the risk? You've got to remember, I've been out of the scene for a while. If I come back with crude work, they will not see it as a viable thing for me to do, so that the kids will say, "Look, man, this is really good." I've got to generate some more fandom. I think I've stumbled a bit. I was getting there with Lobo, but then I kind of went out of the scene so quickly that I wasn't able to grab that kind of momentum.

How about the *Doom Patrol* covers? Did you enjoy them?

I really enjoyed them. They were enormously enjoyable, because the editors let me do what I wanted to do, and with Grant Morrison's writing, I could really express myself. It was a great release.

Did you have anything to do with the Camaro giveaway?

The only thing I had to do with it was to paint [the car]. It's been painted, lacquered, polished. It was a tremendous job—such a huge area to work on. It gets flown back to America this week. It's a really big image. The question is if we show the woman's nipples or not, so what we're going to do is have a black bag that's separate with two nipples in it. You lick them and stick them down where you want.

That's probably a good place to wrap up, except for one thing: do you plan to visit us in the U.S.?

Well, yeah, absolutely. I think when I do my own stuff, I'm going to have to get out there and say, "Man, buy this stuff." It is important. You've got to get out there. If you're not there, no one's going to know about it. You've got to present a package. What we're doing next year is doing work with computer programming. My characters are going to be on a computer program, a whole package: a comic, a computer game—all in one big shebang. A computer game, 3-D, using my characters, doing some serious stuff. It's a definite.

Will it be on CD-ROM?

Not yet. It's going to be a different approach, because they're not using their technology to its greatest scope. Basically, what it's like is, you've got guys who can use computers but have no imagination. But if we, as comic strip artists and writers and whatever, get on to computers and generate this same sort of energy [in] a game, it would be tremendous, wouldn't it? You'd be getting the right angles and the right imagery. I'll keep you informed on that.

Oh, and tell everyone to go out and buy *Melting Pot*. ☆

Henry T. Colonna III is a freelance writer who also manages a small collection agency in southeastern Virginia and is head waiter at an avant-garde coffee house called Cabaret Voltaire.

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SPORTSLOOK

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"Yes! I got Mike Schmidt's card. Yeah! I got Thurman Munson, too. Cool! Who'd you get?"

"I got Yaz and Pete Rose. Cool!"

"Cool. Let's go to Brian and Tim's house and see if they want to play some Wiffle."

"Cool."

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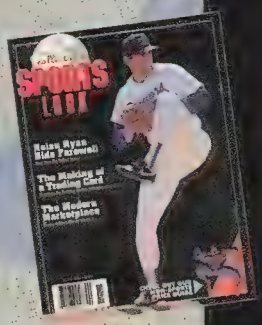

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THE NEVER-ENDING QUEST

RICHARD AND WENDY PINI ON WHY WARP WASN'T SUPPOSED TO WORK, THE PHENOMENON THAT IS *ELFQUEST*, AND THE FUTURE OF THE WOLFRIDERS.

By Greg McElhatton

When *Elfquest* #1 was printed in 1978, Wendy and Richard Pini were told over and over again that they were doing everything wrong. "*Elfquest* was the wrong size, fantasy didn't sell, self-published books didn't sell, women artists didn't sell, black and white didn't sell, we cost too much, and we were only published once every four months," Wendy laughs. "We were told repeatedly how we would never survive!"

Looking back at Warp Graphics in 1978, it was easy to see why people thought the way they did. The company consisted solely of Wendy and Richard Pini; in fact, its name was based on their initials. Neither had worked in comic books before. They wrote the book together, Wendy drew the issues, and Richard was the editor. Issues were often late, and distribution was spotty at best.

Fifteen years later, *Elfquest* is very much alive, and selling nicely, thank you. Wendy and Richard's company, Warp Graphics, still publishes the series, and the two of them still oversee *Elfquest*. What started out as one comic book became two comic books, then four. Soon, the *Elfquest* family of books will expand to six titles.

Elfquest is set on the World of Two Moons, on which a group of elves were trapped ages ago when they were separated from the magical palace which had brought them there. When the native humans began slaughtering the diminutive visitors, the elves scattered throughout the lands, hiding in order to escape death.

Hundreds of years after these events, a tribe of elves named the Wolfriders is trying to discover if any other tribes of elves exist—and if so, where they're located. The World of Two Moons is about to enter one of its most volatile times ever.

Warp's flagship title is now *Elfquest: The Hidden Years*. "*Hidden Years* started out as a series of individual stories taking place in time periods that we hadn't looked at before," Richard explains. "It was the time between panels, between 'commercials.' Literally, the hidden years.

"After taking a break for several issues, Wendy is writing the book again, and *Hidden Years* has shifted back into a book with an ongoing storyline, much in the way that *Elfquest* has been for almost all of its 15 years. The new storyline is called 'Shards' and takes place soon after 'Kings of the Broken Wheel' ended. We're not sure how long this storyline is going to take place—it'll go as long as it goes."

Hidden Years takes place in a new medieval milieu, in a time when the Wolfriders don't know just how much the humans have grown and changed. It also introduces a new villain, Grohmul Djun. "He's a cross between William Randolph Hearst and Genghis Khan, but without the charm," Wendy explains. "He's appeared twice so far, first in our

tour poster. Everyone kept saying, 'Who's that? Who's that?' We'd smile and say, 'You'll see!' He was also in the humans' centerspread in *Elfquest: New Blood* #10, where people actually found out his name. I think people are going to be shaken up by this storyline."

The "Shards" storyline will also feature an artist who is new to *Hidden Years*, Brandon McKinney. "Paul Abrams drew *Hidden Years* #6 through #10," Wendy says, "and he had a kind of a superhero-type background. It was really hard for him to bring his own style into the book and to work on it.

"Brandon, on the other hand, worked in animation, which is much more suited to the five-and-a-half-head figures that are all through *Elfquest*. As he's getting used to the characters, I'm providing layouts for him. He's got the toughest road ahead of him, because it's almost like drawing the Disney characters: if a character goes off model, people are really going to notice. You just can't stretch and squash the Wolfriders!" she laughs.

Elfquest: New Blood, like *Hidden Years*, is also about to go through a series of changes. *New Blood* started out as a showcase book, and for 10 issues it presented other writers and artists' interpretations of *Elfquest*, with stories ranging from the traditional to the manga-inspired to the comedic.

"All of this changed with #11," Richard explains. "Barry Blair came to us with an interest in writing and drawing a regular series set in the *Elfquest* world. He had already worked on *New Blood*'s second and third issues, and had shown a lot of potential. We agreed to look at his series idea, which was basically *Elfquest: The Next Generation*. His story will take the younger members of the tribe from the Sun Village and send them to a brand-new part of the world, called the Forevergreen. We decided to let him run with it in the pages of *New Blood*; after a two-part prologue called 'War,' his storyline kicks off in #13.

"I think everyone's going to be really surprised with the direction and art of this book. This is without a doubt the best art Barry's ever drawn. He's probably one of the most misunderstood folks in comics, and I hope this book really helps change people's perceptions of his work.

"BARRY BLAIR'S PROBABLY ONE OF THE MOST MISUNDERSTOOD FOLKS IN COMICS... I HOPE THIS BOOK HELPS CHANGE THAT."
—RICHARD PINI

"The star of *New Blood* is really going to be Dart. He, Windkin, and a group of people from the Sun Village are going to head off to a new place. And, of course, some nasty things are going to happen to the Sun Village. Our writers keep asking us for things to blow up..." Richard chuckles.

"It's going to be taking place at the same time as *Hidden Years*," Wendy elaborates. "There will even be some crossover material affecting both groups—Barry and I are having fun putting little asterisks in saying, 'See issue so-and-so.' We're also talking about seeing how close to each other we can have our storylines wrap up; we'd like to have a big reunion of the two groups when that happens."

Warp's third title, *Blood of Ten Chiefs*, takes its name from the *Blood of Ten Chiefs* anthologies published by Tor Books. "For the time being, *Blood of Ten Chiefs* is just going to adapt the stories from the anthologies," Richard says. "There are still a lot of good stories out there we want to get into comic book form. We do want to eventually get into the realm of new stories, however," he says.

"We've talked with several writers who are interested in writing stories that, like all of the *Blood of Ten Chiefs* books, are set in the past. Not only will the stories take place in the past, but some events in these stories will ripple forward to have an effect on events in the 'present' timeline of the main comics. We're not trying to do what Roy Thomas did with Captain America, linking the Golden Age Captain America with the Silver Age Captain America and the present Marvel Captain America and trying to find a way for them all to exist. Far too complex! But in *Elfquest*, everything really is connected."

The newest series from Warp Graphics, however, may put this notion to the test. *Wave Dancers* concerns a group of elves who live in a novel location—beneath the surface of the water! The series is written by Julie Ditrich and Bruce Love and illustrated by Jozef Szekeres, all of whom live in Australia.

"They came to us with a proposal," Richard remembers, "but were a little bit hesitant, because they were afraid to muck around with the *Elfquest* universe. We took a look at it and started saying, 'Please! Muck around!' So yes, *Wave Dancers* will be part of the official continuity. In the first storyline, there will only be hints that there are connections between these elves and the other ones on the World of Two Moons. As the series progresses, there will be more of an awareness between the different groups of elves on the planet."

The series' narrative will be broken up into six-issue arcs. "The story comes to an end like all *Elfquest* stories," Richard says, "but if sales are good and we're all happy, we'd love to have them stay with us for quite some time to come. Jozef Szekeres, like so many of the other artists we work with, comes from animation. He worked with Disney on things like the new *Aladdin* TV

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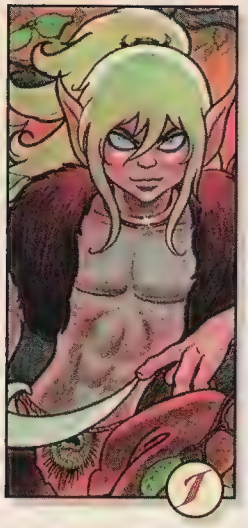
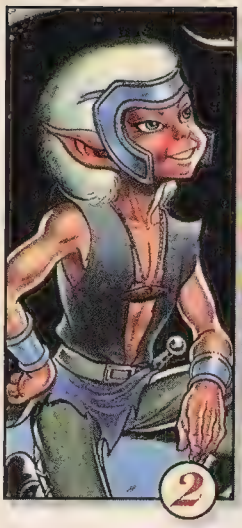




Elfquest heavy Grohmul Djun.
(Who, we imagine, sounds like James Earl Jones.)

1. CUTTER

The hot-headed visionary chieftain of the forest-dwelling Wolfriders. He first appeared in *Elfquest* #1 in 1978. Since then, he has led his tribe on several quests and survived a 10,000-year sleep, after which he was reunited with his abducted family. He's older now, and wiser, but still a firebrand!

2. SKYWISE

Sidekick, friend, confidant, astronomer, thief, womanizer. He's been with Cutter from the very beginning. His light-heartedness balances Cutter's occasional dark moods. Recently, he gave up the animal traits in his Wolfrider blood in order to become immortal. After all, immortality means more time to study the stars!

3. LEETAH

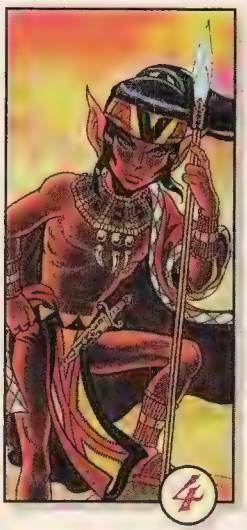
Proud, sensitive, sensual healer of the desert-dwelling Sun Folk. Her tranquil centuries-long life was disrupted when Cutter invaded her village. She fought the love they both felt, but in the end they became lifemates, bearing beautiful twin cubs and showing everyone just how strong the bond between souls can be!

4. RAYEK

For hundreds of years, this haughty hunter had Leetah all to himself—until Cutter stole her away, an event from which his ego never quite recovered. Now he spends his time mastering the magic of the Palace of the High Ones, ancestral home of all the elves. His goal? Rewrite elfin history to erase his shame!

5. WINNOWILL

When the Wolfriders invaded Blue Mountain during the First Quest, they had no idea that the treacherous, eerily beautiful 10,000-year-old Winnowill would make their lives so hellish. Manipulatrix of all she surveys, this shape-shifting sorceress lives to dominate the dreams of elves and humans alike!



show, but he's putting that on hold to work with Warp Graphics. We're flattered, to put it mildly!"

Warp Graphics has plans for two more titles, expanding their universe to an even half-dozen books. Both of these books, *Jink* and *The Rebels*, will take place in the far, far future of the World of Two Moons.

"What is there to say about it?" Wendy laughs. "We've released all of two drawings of *Jink*, and people are going nuts! They keep asking us about *Jink* and we just sit there and say, 'Um...how did you hear about this?' If all goes well, *Jink* might appear towards the end of next summer. We're still looking for an artist for the series, someone who is ready to draw a mixture of cyberpunk, R-rated sex scenes, some gritty scenes, and, of course, high-tech stuff. At the same time, it still has to have that spirit that is *Elfquest*, that romantic and hopeful edge."

Wendy sighs. "So many science-fiction stories—especially in comics—have a nihilistic and dystopian society. We want to have elements like sex and beauty and hope. It's not going to be like anything else we've published—but it will still be *Elfquest*."

Richard elaborates on the plot: The premise of the series is one that we've been building up to in *Hidden Years*. When the elves first arrived on

the World of Two Moons, there were only a couple of humans on the planet, so they survived and could avoid each other. By the time of *Hidden Years*, the humans have advanced a lot, and are now in basically a medieval society. There are a lot more of them now. By the time of *Jink*, humans have spread all the way across the world. We're like cockroaches: we just keep breeding and multiplying. The question is now what happened to the elves? Before, they were in the forests and the like. But now?

"First, there's Jink. She believes that she's the last remaining elf in the world. We don't know if she is or not. That's one of the hooks of the series. We're reserving the right to say that maybe she is, maybe she isn't. Where are [the others] hiding and living? That's what Jink has to find out. There'll be a lot of intrigue and adventure. She has to try and fit in—sometimes she manages better than others.

"We also wanted to explore some storytelling avenues that could only work in Jink's future. For example, our elves have telepathic powers we call 'sending.' What happens when a character who is potentially a powerful telepath comes up against another character who has hooked himself into computers, into a sort of virtual reality? When the two meet on some mental plane, what'll the result be? We don't know the answer, but we want to explore it."

Warp's other new title is set in the same time as *Jink*. Interestingly, *The Rebels* is a book which in some ways predates *Elfquest*. "I joined an APA [Amateur Press Association] when I was 16," Wendy explains. "It was called *CAPA-Alpha*, and I drew *The Rebels* for it. It was really a precursor to *Elfquest*; several characters from *The Rebels* had either a personality or an appearance that evolved into one of the characters we use now. That being the case, we've always had affection for *The Rebels*. It was originally about a bunch of kids from different planets in Earth's solar system who had all banded together."

"There will be adventures where our new Rebels meet Jink; we don't know the stories just yet, but it's too good to pass up. The overriding premise of this series is that something happened way, way back in time, when the first alien elf explorers were looking at the World of Two Moons. Something has survived from then until now, and will affect what the Rebels do, the World of Two Moons, and any remaining elves.

While no definite decision has been made, Warp Graphics is trying to line up Dwight Decker to write *The Rebels*. "Dwight's done a lot of alternative comic work, and he also read *CAPA-Alpha* when I was a contributor," Wendy says. "He has a lot of affection for *The Rebels*, and I think he'll do a great job."

No artist has been decided upon for *The Rebels*, although Warp Graphics is looking at several different possibilities. "We don't want to work with people who are forced to draw just like Wendy," says Richard. "We really love the fact they have their own styles; on the other hand, we realize that the characters have to look like themselves. With Jink and the Rebels, we can explore many different possibilities. It can be very different, so long as it seems like it's on the same world."

While Warp Graphics isn't ready to expand beyond six regular books, they still have many other projects planned. "It looks like we'll be publishing something called *Worldpool* from time to time. *Worldpool* was the idea we originally gave for *New Blood*—a place where images and ideas collide and get swirled around, where things like Bill Neville's *Tiny Toon*-style stories exist. It might be published once a year, or maybe [as] a quarterly project. We're not sure yet," Richard admits. "We'll have at least one *Worldpool* issue in 1994.

"Still, Warp Graphics is a conservative company, and we don't want to bludgeon people into submission with *Elfquest*. We want to entice people to *Elfquest* by offering many different approaches, but at the same time we need to keep it manageable."

"It's impossible to crank out an *Elfquest* story," Wendy chimes in. "If you try, it's so incredibly wrong it's unprintable. It takes a lot of planning and soul searching to come up with the fantasy themes, the moral themes and the values that are in *Elfquest*... The whole point of *Elfquest* isn't the traditional fantasy story with magic swords and dragons—it's about things that are very real, like emotions. We wouldn't print a story that is just a tired fantasy story pushed into *Elfquest*. We've seen them, too! Some people just have the wrong idea."

"This may sound really pretentious," Richard warns, "but it's been said that we did for fantasy what Stan Lee did for superheroes. He took a tried-and-true formula and added a twist—an element of humanity. He made the characters a family. Some elements of *Elfquest* are fantasy, but the meat of the stories are the relationships and problems of the characters."

Warp Graphics also plans to market some more traditional merchandise in the upcoming year. During Warp's "Fantasy With Teeth" tour in 1993, people kept on asking about *Elfquest* T-shirts. "We're going to produce them for both promotional and sales reasons," Richard says. "As far as other merchandise, as a publisher, I'd love to have people offer us

"THIS MAY SOUND PRETENTIOUS, BUT IT'S BEEN SAID THAT WE DID FOR FANTASY WHAT STAN LEE DID FOR SUPERHEROES."

—RICHARD PINI

money to make toys. *Elfquest* is starting to attract players who are a lot bigger than we are. We've signed with Creative Artists Agency for representation, and with a licensing agency called Beanstalk which does character licensing. As a result of these agreements, we have *Elfquest* trading cards from SkyBox scheduled for the second quarter of 1994.

"We also have a deal very close to being signed with Ed Pressman's film company," Richard continues. "They did the two Conan movies, *Wall Street, Talk Radio*—he has a high success rate, and he's interested in *Elfquest*. We're looking at 1994 as the year that *Elfquest* ceases to be just a print concept. We're not trying to flood the world with action figures, but we are going to be more visible.

"We've had a lot of experience with Hollywood and have been up to the altar many times before now, but we've held out for the integrity of *Elfquest*. We don't want people to change our creation—that's why it's taken us so long to get to this point. I don't think we've ever before been in a better place at a better time."

Perhaps the best proof of this was Warp Graphics' weathering of the summer 1993 explosion of new comic books. "I could say that we weren't affected at all by the summer glut, which can be looked at in a positive light," Richard says. "Warp Graphics didn't suffer slings and arrows of outrageous speculation like some people. Our sales numbers actually rose a bit throughout the summer. Looking at the number of titles offered and the sheer wave of new material, the fact that we have stayed where we are and remained stable is very positive. I know a lot of people who were hurting, and one distributor that went under.

"We also do a great portion of our sales outside the comics arena...in the big chain bookstores. People are always discovering *Elfquest* for the first time there, and after they discover the color volumes in the stores, they usually go to the comic stores to pick up the new issues. A large majority of these new readers are women, which is very gratifying. Every time we go to a signing, we're amazed at how many women are there with their *Elfquest* books to be signed. We like to think that we're introducing a lot of women to comic books."

Richard notes that Warp has made only two changes to its format in its fiteen year history, and both were made to accomadate comic book dealers and readers. The first: switching from a larger magazine size to standard comic book size. The other: introducing *Elfquest* to color.

"Some people preferred the black-and-white issues, others preferred the color volumes that we've offered since 1981. Ever since we started offering the color volumes, people have expressed their preferences one way or the other. Each has a lot of strengths and weaknesses. We had a long conversation with Tom Schoolin, who works at FantaCo. He got us to see that, at least for the time being, when people walk into a comic book store, most of them are looking for color. They want to feel they're getting their money's worth, and color, for whatever reason, makes them think that.

"A second reason was when we realized it would save us a lot of time and money when we collect the material into the hardcover volumes. We've already shot the negatives; all we need to do is just stick them all together."

Wendy adds, "A third reason was an aesthetic one—with the switch to color in *Hidden Years*, it was the first time I got to paint *Elfquest* my way. Chelsea Animation had colored the collections up until that point, which I had loved. At the same time, I wanted to try and give it that fairy tale quality and style by painting the issues."

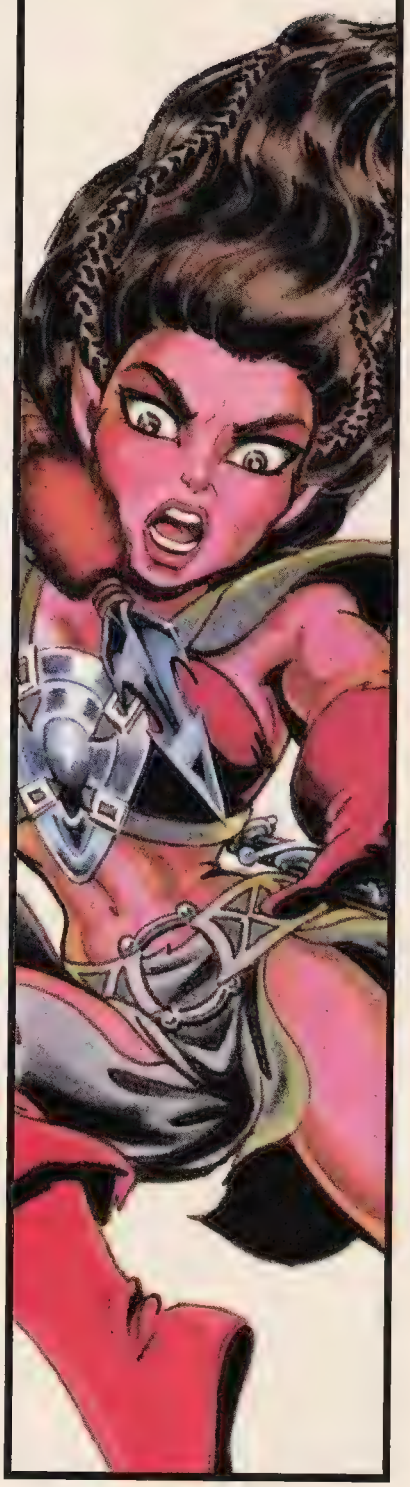
"We feel really good about the upcoming year," Richard concludes. "We're at a wonderful point in time for both ourselves and for readers. This is one of the best times for a new reader to discover for themselves the special nature of *Elfquest*."

With three new series on the way and brand new storylines in *Elfquest*'s two main books, it looks like 1994 may be the Year of the Elf. ☆

Greg McElhatton is a freelance writer based at James Madison University in Virginia.

"WE LIKE TO THINK THAT WE'RE INTRODUCING A LOT OF WOMEN TO COMIC BOOKS."

—RICHARD PINI



BATTLECARDS ARE A WHOLE NEW BREED.

TRADING CARDS AND GAME CARDS IN ONE

The fantasy adventure world of conflicts, creatures, quests and sorcery now has an exciting new playing field. Merlin Editions presents the first new collectible trading card concept in years. BattleCards™— featuring an awesome array of masterfully illustrated original artwork.

COLLECT ALL 139 CARDS — PLAY THE GAME

BattleCards are both a set of unique collector cards and a fun fantasy combat game. The game intertwines the forces of Justice, Evil and Chaos with Warriors, Barbarians, Monsters and Mutants. The entire cast of this exciting adventure game is in your control, from simple battles to advanced combat and Quests.

SCRATCH & SLAY COMBAT SYSTEM

With their ingenious Scratch & Slay™ Combat System, BattleCards are made to be used, making mint cards even more collectible. Plus, play can begin with the first 10 card pack purchased. Just choose opposing fighter cards and begin your scratch-off battle!

GET THE SPOILS OF VICTORY

Win battles and get a Silver-Foiled Treasure Card, #ST1-8, only 12,000 of each. Solve a Quest and win a rare Gold-Foiled Treasure Card, #GT1-8, just 6,000 of each. Chase Cards are randomly inserted 1 in 12 packs. For humans over 12. Look for BattleCards in mid December, and go for blood! Tourniquets not included.

BATTLE CARDS

MERLIN COLLECTIONS

BattleCards © 1993 Steve Jackson and Merlin Publishing International PLC
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Merlin Editions, 10919 Technology Place, Suite E, San Diego, CA 92127

WIN COOL LEGEND™ STUFF!

Legend, Dark Horse Comics, and Wizard Press have teamed up to obtain the coolest possible prize for this special contest. What is it and how do you win? Read on—and prepare to be awed!

Grand Prize

One lucky fan will win the mother of all prizes: an original piece of framed Legend jam art, featuring the talents of John Byrne, Frank Miller, Art Adams, Mike Mignola, Geof Darrow, Dave Gibbons, and Paul Chadwick!

Second Prize

One fan will walk away with a Legend logo figurine, a porcelain statue depicting an Easter Island head and limited to a run of only 1,000, as well as a signed copy of every Legend comic book printed between Legend's inception and January 1, 1995!

Third Prize

Six lucky winners will receive a set of signed copies of every Legend #1 issue printed between Legend's inception and January 1, 1995!

Fourth Prize

Twelve lucky fans will be the envy of their neighborhood when they win a spiffy Legend T-shirt signed by all seven Legend creators! (Be careful how you wash this baby!)

Fifth Prize

Twenty-five fans can cover unsightly holes in their walls with a copy of the super-size Legend jam poster from *Wizard* #31 signed by all seven Legend creators!

Monkeyman, O'Brien, and Shrewmanoid ™ & © Arthur Adams; Belabet, Torch of Liberty, Hardbody, Sprint, Doc Danger, and Bounce ™ & © John Byrne; Hellboy ™ & © Mike Mignola; The Big Guy and Rusty the Boy Robot are ™ & © Frank Miller and Geof Darrow; Martha Washington and Surgeon General are ™ & © Frank Miller and Dave Gibbons; Marv, Goldie, Wendy, and Dwight are ™ & © Frank Miller Concrete® is a registered trademark of Paul Chadwick; Legend is ™ & © John Byrne, Inc. and Frank Miller, Inc. Legend™ icon art by Mike Mignola. All rights reserved.

1. The villain from 2112 who came back to haunt the Next Men is:

2. Where does Dwight live?

3. Monkeyman is a(n):

4. Legend's paranormal investigator is:

5. Who demanded liberty—and went to war?

6. Rusty the Boy Robot was a gift to the Big Guy from:

7. In which comic book did Concrete first appear?

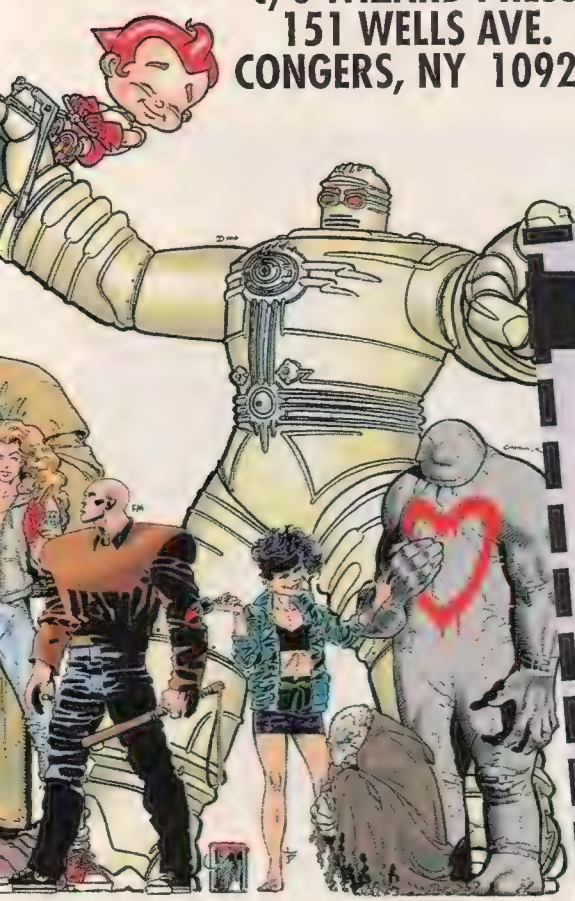
Answer the seven Legend trivia questions correctly, unscramble the letters in the colored boxes, write the deciphered Legend code on the official entry form, a three-by-five-inch index card, or a standard postcard, complete the entry information, and mail it to:

LEGEND CONTEST
c/o WIZARD PRESS
151 WELLS AVE.
CONGERS, NY 10920

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and that pesky Shrewmanoid guy. Print your name, address, city, state, zip code, telephone number with area code, the name and address of the store where you purchase comics, and the Legend code on a three-by-five-inch index card or a standard postcard. Enter as many times as you like. Mail each entry to Legend contest c/o Wizard Press, 151 Wells Ave., Congers, NY 10920. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. Only one prize per household. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. **All entries must be received at contest headquarters by March 16, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on March 18, 1994, by Wizard Press.

For a list of winners, available after April 1, 1994, send a stamped, self-addressed envelope to Legend Winners c/o Wizard Press, 151 Wells Ave., Congers, NY 10920.



Wizard Clue: Halfling "home" from the Next Men's future

What are ya waitin' fer, this thing's gotta get there by March 16!

WIZARD #31

LEGEND CONTEST

ENTRIES DUE BY MARCH 16!

NAME (PLEASE PRINT CLEARLY) AGE

PHONE

HOME ADDRESS

CITY STATE ZIP

STORE NAME (WHERE YOU BUY YOUR COMICS)

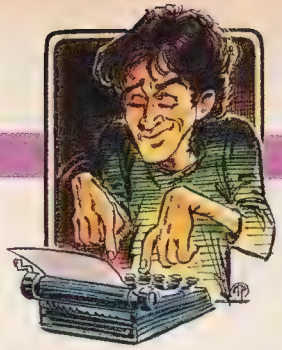
ADDRESS

CITY STATE ZIP

Legend Code:

LEGEND CONTEST
c/o WIZARD PRESS
151 WELLS AVE.
CONGERS, NY 10920

PALMER'S PICKS



Yummy Fur

Chester Brown is an artist whose work touches a nerve with his audience, mostly because of its disturbing and unpredictable nature. Instead of writing around certain subjects or avoiding them completely, Brown faces them head-on with a cathartic and therapeutic honesty and openness.

Brown's comic, *Yummy Fur*, originally saw print as a minicomic in 1983 after Brown was turned down by Marvel and DC. He gathered together several short stories he had been working on, and eventually published seven issues of his mini. In 1986, Vortex Comics offered to reprint Brown's work as a full-size comic. Brown accepted, and decided to continue writing and drawing *Yummy Fur*.

After the minicomics were reprinted, Brown's work began to take an unusual and interesting turn. He started to weave together the seemingly unrelated short stories of the minicomics into a delicate story called "Ed the Happy Clown," which seemed ready to topple over at any instant under the weight of its improbable plot twists. Haphazard events and unrelated characters come together in a stream of consciousness narrative which brings Ed into contact with alien vampires, sewer-dwelling meat-eating pygmies, piles of excrement, the head of a Ronald Reagan from another dimension, pus-sucking first ladies, and resurrection, among other things.

Brown lets the story speak for itself without passing judgment on his actions or rationalizing why he did certain things.

Brown's work on these early issues of *Yummy Fur* generated a lot of controversy. Probably the most controversial part of the comic was the backup story which followed "Ed." In the fourth issue of *Yummy Fur*, Brown began serializing his adaptation of the Gospels of the Bible. He remained very faithful to the Bible, but many people were offended that it was printed in the same comic as the oftentimes scatological and unrestrained subject matter of "Ed the Happy Clown." At one point, Diamond refused to distribute the comic due to its controversial nature. Despite this setback, Brown continued to push the boundaries of what was acceptable in a "comic book."

Brown eventually wrapped up the story of Ed in the 18th issue of *Yummy Fur*. The comic then took an interesting turn: Brown decided to tell autobiographical stories instead of trying to come up with a tale to top "Ed." Brown's first attempt at autobiography was "Helder," a story about a former housemate of Chester's. This story was followed by "Showing Helder," in which Brown related the reactions he got by showing "Helder" to a group of his friends.

After these relatively tame stories, Brown began to move into more disturbing territory when he tackled the heavy subject of his own sexuality in "The Playboy Stories." He recounted his experiences with *Playboy* magazine while a young adult and how it shaped his view of sex and women. Brown related his experiences with an almost shocking candor and honesty that struck a nerve with many of his readers.

"The Playboy Stories" was followed by another powerful storyline, one that dealt with Brown's childhood, and which functions on many levels simultaneously. It is at once an examination of Brown's reluctance to use vulgarity, his inability to put his feelings into words, his troubled relationships with girls as a teenager, and his coming to terms with the death of his mother. Brown relates images and experiences from his childhood in an almost minimalistic fashion. The simplicity of the scenes

adds to the impact, because Brown lets the story speak for itself without passing judgment on his actions or rationalizing why he did certain things. The reader feels like a detached observer who is watching scenes from Brown's childhood as they unfold.

The recent autobiographical stories in *Yummy Fur* prove that Brown is a truly versatile writer. When they're compared to the earlier "Ed the Happy Clown," it becomes evident that Brown is a master of many different storytelling methods. In a sense, "Ed the Happy Clown" is the ultimate "comic book" story: it takes all of the conventions of a typical comic story, like unusual characters and relentless plot twists, and combines them with the unrestrained creatures and nightmares of Brown's imagination and subconscious mind.

The Bible stories in *Yummy Fur* also show Brown's depth as an artist. They have evolved from a straightforward recounting of the Bible in the early installments to the looser interpretations of the most recent issues. The autobiographical stories have the same eerie, discomforting quality of "Ed the Happy Clown" and some of the Bible stories, yet they show another side of Brown as an artist. He is adept at picking up on the nuances of a conversation and the effectiveness of silence. The pages of his autobiographical stories oftentimes contain only three or four panels floating on a sea of black. Each of these panels is drawn in Brown's deceptively simple yet highly accurate and emotive style.

One of the joys of reading Chester Brown's work is his unpredictability. He is constantly evolving and changing, trying on new methods of storytelling and styles of drawing. Brown's work will once again take a new direction this summer, when *Yummy Fur* will be replaced by a brand-new comic with all-new fictional stories.

Next month: After months of grueling research, I'm finally ready to unveil my long-awaited (at least by a couple of people I've talked to) look at the minicomic scene. Hopefully it will be worth the wait. As always, you can reach me at: Palmer's Picks c/o Wizard Press, 100 Red Schoolhouse Road, Bldg. B-1, Chestnut Ridge, NY 10977. ☆

Tom Palmer Jr. is a writer based in New Jersey who likes to watch rugby even though he has no idea what's going on.

Tom's Recommended Reading

Yummy Fur: Chester Brown's comic book has been nominated for and received numerous industry awards, so there should be no reason why you haven't yet picked it up. Each issue contains 24 black-and-white pages and has a full-color cover. The final issue (#32) should be out now from Drawn & Quarterly Publications. Back issues, from #25 on, cost $2.50 each. Send your orders to Drawn & Quarterly Publications, 5550 Jeanne Mance St. #16, Montreal, Quebec H2V 4K6, Canada. Be sure to ask for their free catalogue featuring such excellent comics as *Palookaville*, *Peep Show*, and *Dirty Plotte*. Next month, be on the lookout for the first issue of Drawn & Quarterly, the revised anthology comic. If you can't wait that long, pick up a copy of *The Best of Drawn & Quarterly*. You won't be disappointed. And remember to look for Chester Brown's new comic sometime in August!

Back Issues: The original minicomic issues of *Yummy Fur* are completely sold out, so you're extremely lucky if you can track them down. Vortex has selected copies of the first 24 issues of *Yummy Fur*, which the company published from 1986 until 1991. Issues five and six are completely sold out, but you can write the company for a price list on the other issues at: Vortex Comics, P.O. Box 173, Sanborn, NY 14132-0173.

Ed the Happy Clown: This book was originally printed in 1989 by Vortex Comics. It includes selected material from the *Yummy Fur* minicomics and the entire story from issues #4-#12 of the full-size book, as well as a four-page foreword written by Harvey Pekar and drawn by Brown. Unfortunately, this book is sold out. But in 1992, Vortex reprinted and expanded the book under the title of *The Definitive Ed Book*. Brown added some chapters not included in the original and created a new ending for the story. Copies are still available from Vortex at the above address for $14.95 ($16.95 Canada).

The Playboy Stories: At the end of 1992, Drawn & Quarterly published this 176-page collection of issues #21-#23 of *Yummy Fur*. The comics were reformatted so that each page contains only one or two panels on a black background, in order to reproduce Brown's artwork closer to its original size. This is a beautifully packaged and important book that you should really own (hint, hint). Drawn & Quarterly still has copies of the softcover version available for $12.95 ($14.95 Canada).

Yummy Fur and all artwork and characters shown ™ & © Chester Brown

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time to put all that worthless comic book knowledge that you've accumulated from spending hour after hour reading comics (when you could have been out playing whiffleball) to the test. What follows are 25 of the hardest questions ever slapped together by a band of sickly fanboys.

Also included is the Fanboy-O-Meter, which you can use to gauge how macho you are.

score	rank
0-5	*Tu no eres muy macho.*
6-12	*Tu eres macho, como Herve Villachaise (quién es muy muerto).*
13-19	*Tu eres macho, como Ricardo Montalban.*
20-24	*Tu eres mucho macho, como Wesley Snipes.*
25	*¡Caramba! ¡¡¡Tu eres muy, muy macho!!!*

---

1. Who was the second villain the original team of X-Men faced?
A) The Blob
B) Unus the Untouchable
C) The Vanisher
D) Mesmero

2. Which of the following characters is not HIV-positive?
A) Northstar
B) Bloodfire
C) Chapel
D) Shadowhawk

3. Who did Batman face in the premiere of *Batman: The Animated Series*?
A) The Joker
B) Man-Bat
C) The Penguin
D) Clayface

4. The new Superboy is:
A) a clone of Superman.
B) just a clone.
C) an alien.
D) a crossdresser.

5. When the She-Hulk first joined the Avengers, she began to form a romantic link with which fellow team member?
A) Moon Knight
B) Hawkeye
C) Iron Man (but as Tony Stark—she didn't know he was Iron Man)
D) Hercules

6. The first supervillain Spider-Man ever faced was:
A) the Vulture.
B) Dr. Octopus.
C) the Chameleon.
D) the Sandman.

7. In current DC continuity (if you can call it that), how many forms of kryptonite are there?
A) One
B) Two
C) Three
D) There is no kryptonite in current DC continuity

8. Which of the following creations did Reed Richards not invent?
A) Collapsible, reusable Christmas tree
B) Robotic receptionist
C) Unstable molecule
D) Ultimate Nullifier

9. Billy Kincaid, the child murderer from the pages of *Spawn*, disguised himself as:
A) a comic book magazine publisher.
B) a clown.
C) an ice cream man.
D) Santa Claus.

10. Which of the following characters is not synthetic?
A) Spartan
B) The original Human Torch
C) Darkhawk
D) Jocasta

11. When Wolverine battled Wendigo the second time around, who actually ended up defeating the cannibalistic creature?
A) Snowbird
B) Guardian
C) Storm
D) Alpha Flight

12. The hunchbacked weapons designer who used to help Batman design useful gadgets was named:
A) Igor.
B) Harold.
C) Jerome.
D) Modo.

13. Reid Fleming, the world's toughest milkman, never misses an episode of:
A) *Montel Williams.*
B) *Blossom.*
C) *Horrors of Ivan.*
D) *Dangers of Ivan.*

14. Who killed Mockingbird?
A) Mephisto
B) Satanus
C) Master Pandemonium
D) Boo Radley (kinda ironic, eh?)

15. Which of the following characters has five fingers on each hand?
A) Nightcrawler
B) Longshot
C) The Thing
D) Charlie 27

16. In his battle with the Venom symbiote in *Web of Spider-Man* #1, Spidey defeated the creature with the help of:
A) the Fantastic Four.
B) the Vulture.
C) a sonic disrupter ray.
D) a bell tower.

17. What was Man-Thing's former name?
A) Ted Sallis
B) Alec Holland
C) Nell Carter
D) John Walker

18. Dr. Doom and Reed Richards knew each other from:
A) being lab partners in a research facility.
B) college.
C) WAM.
D) a Swedish bathhouse in Times Square.

19. Name Manga Khan's robot servant.
A) H.E.R.B.I.E.
B) L-Ron
C) Tetsuo, the Iron Man
D) 4-LOM

20. In which comic book did Firestar make her debut?
A) *New Warriors* #1
B) *Marvel Action Universe* #1
C) *Uncanny X-Men* #193
D) *Spider-Man and his Amazing Friends* #1

21. The Vision was created by:
A) Hank Pym.
B) M.O.D.O.K.
C) Ultron.
D) General Electric.

22. What is the name of Prophet's satellite "assistant"?
A) Brother Eye
B) D.O.C.C.
C) OMAC
D) Kirby

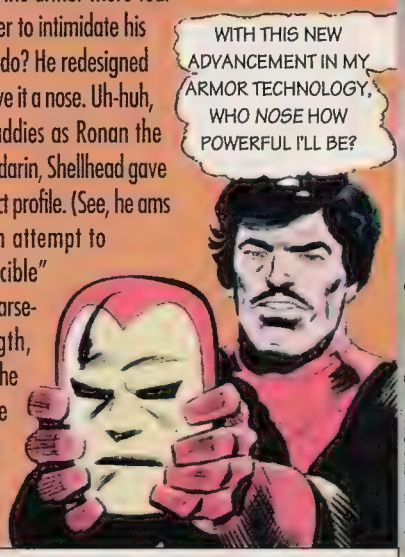
23. In Frank Miller's *The Dark Knight Returns,* which Batman villain is killed?
A) Two-Face
B) Bane
C) Catwoman
D) Joker

24. Which of the following characters does not have white sideburns?
A) Dr. Strange
B) Reed Richards
C) Nick Fury
D) Baron Strucker

25. Omega Red is:
A) American.
B) Canadian.
C) Russian.
D) really inconsiderate. Just last week, he came home drunk and peed all over the toilet seat. ☆

stupid but true...

Once when Tony Stark, brilliant multibillionaire industrialist and maker of really neat gadgets, was redesigning the Iron Man armor (which he does from time to time...to time...to time...ad infinitum), he decided to make the armor more fearsome-looking in order to intimidate his enemies. What'd he do? He redesigned the faceplate and gave it a nose. Uh-huh, to scare off such baddies as Ronan the Accuser and the Mandarin, Shellhead gave himself a more distinct profile. (See, he ams smart!) Also, in an attempt to upgrade the "invincible" iron suit's awesome arsenal of superstrength, lasers, and repulsors, he added...retractable roller skates. That Stark, sharp as a carpet tack, yes sir.



IRON MAN ™ & © MARVEL ENTERTAINMENT GROUP

A	N	S	W	E	R	S
1.) C	2.) A	3.) B	4.) B	5.) B	6.) C	7.) A	8.) D	9.) C
10.) C	11.) A	12.) B	13.) C	14.) A	15.) D	16.) D	17.) A	
18.) B	19.) B	20.) D	21.) C	22.) B	23.) D	24.) D	25.) C	

KA POW SPLAT! THWIP! BLAM!!!
FOOM! THOOM! SNIKT SPLASH

WE SPEAK THE LANGUAGE!

WIZARD™
THE GUIDE TO COMICS
BOOM

Art © & ™ Eclipse, Wizard and The Wizard Logotype © & ™ Wizard Press

the WIZARD OF CARDS

By Stephen Shamus

THE RIVER GROUP

The Defiant Universe card collection, which reviews and previews nine different Defiant titles, is coming your way in February. This 99-card release consists of all-original artwork featuring all the characters in the Defiant universe. There are nine randomly inserted bonus cards, and the

Defiant Universe Card Set

set comes eight to a pack. The nine titles featured in the set are *Warriors of Plasm, Dark Dominion, The Good Guys, War Dancer, Charlemagne, Dogs of War, Prudence & Caution, Glory,* and *Grimmax.*

COMIC IMAGES

Comic Images is releasing two sequels to artist sets in February, Sorayama II: Chromium Creatures and William Stout 2. The 90-card Sorayama chromium set includes six foil-stamped chase cards, as well as authentically signed cards by Sorayama.

The William Stout set gives us a second look at the world of the dinosaur according to Stout. This is also a 90-card set, with six randomly-inserted prismatic chromium cards and signed cards.

FRIEDLANDER

Friedlander is releasing a Ken Kelly Fantasy Art set in February. This 90-card series features new paintings as well as old ones, and has an additional 90 drawings by Ken on the back, so there are actually 180 different pieces of Kelly art. Ken has signed 1,000 cards which will be randomly inserted into packs, and holograms will also be inserted. Through this set, one lucky collector will win an original Conan painting from Kelly.

The second series due out from Friedlander in February is John Berkey Science Fiction Ultraworks. This 90-card series is being printed in a limited run totaling 5,000 cases, and each case will contain a special five-card set of "Metallic Storm" cards. (These cards are also randomly inserted into the packs.) One thousand cards are also signed by John Berkey. Again, one lucky person will win an original John Berkey painting.

CORNERSTONE

Cornerstone Communications's Doctor Who cards should be out in February. This 110-card set features all the characters from the series, and information on the back detailing the history of the good doctor. Seven prism chase cards are randomly inserted, with each one featuring a different Doctor Who actor.

MARKET WATCH

ULTRA X-MEN: HOT!

Now let's get to our market report. Fleer Ultra X-Men has proven that the X-Men can still sell and sell strong. Fleer has done a huge push for this product, and it's really helped. Comic card sets are less and less exciting these days, but this set is really cool.

COMIC CARDS PLUMMETING

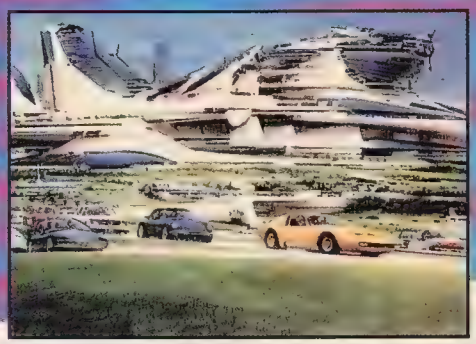
Many comic-related sets continue to sink lower and lower in value. These sets include Malibu Ultraverse, DC Cosmic Teams, DC Cosmic Cards, Plasm, Valiant Era, and Valiant Deathmate. These sets were already being discounted, but have sunk even further because of the vast amount of comic card sets; something somewhere had to give. Many people wanted high-quality, UV-coated, foil-stamped cards and limited production, all for a low price, and the companies couldn't meet those criteria. Since the cards were of high quality, the prices now seem to reflect exactly what consumers are willing to pay for these products. Look for a reduction somewhere in future sets. While the sports card market is going upscale, with more and more expensive packs and limited production, the non-sports market seems to be headed in the exact opposite direction.

DYNAMIC DOING WELL

The Dynamic Creators Universe card set is doing extremely well, with many people reporting early sellouts. The only problem is finding them. Dynamic tells us that there are a number of cards that form panels, namely #84 and #88; #24 and #42; #43, #64 and #71; #69 and #96; #52 and #78; #50 and #56; #82 and #93; #29 and #40; and a huge five-card panel consisting of #7, #11, #13, #35, and #36. This set features the "debut cards" of many of tomorrow's big characters. Since it's an all-inclusive series, it has characters from Image, Legend, Continuity, and other publishers. ☆

™ & © The Coca-Cola Company

"This diet's for you!" Brought to you by those wacky people at the Coca-Cola company.



™ & © John Berkey

"Cars, cars, and more cars!" John Berkey's Science Fiction Ultraworks.

™ & © Marvel Entertainment Group

X-Factor wreaks havok in the new 1994 Fleer Ultra X-Men set.

• WIZARD SPECIAL EDITION •

the beginning of

THE VALIANT ERA

Three years ago, Valiant began as a small company with large aspirations. In celebration of this anniversary, Wizard offers the latest in its popular line of Special Editions. *The Beginning of the Valiant Era* explores the entire Valiant Universe, starting with its links to the Silver Age, and looking at the projects and products to look forward to in the future.

This Special will come packed with premiums, starting with a Joe Quesada Dr. Silk bookmark, followed by an Upper Deck Valiant trading card, and ending up with the granddaddy of all premiums, "The Secrets of the Valiant Universe": a 32-page comic that comes polybagged with each Special Edition, and is only available here! This comic will be something that Valiant completists, as well as comic fans in general, will treasure.

The Beginning of the Valiant Era is also highlighted by a mammoth herd of contests, featuring thousands of dollars in valuable prizes, with one lucky fan becoming the owner of a complete run of Valiant comics!

Hot Valiant artist Bernard Chang will provide the cover for the special UV-coated, perfect-bound cover, which will be highlighted by a Wizard Authentic hologram seal. For a pittance of $3.95, have the entire Valiant Universe at your grasp, brought to you in the action-packed Wizard Press style you've come to take for granted. This March, don't forget to pick up your copy of the latest Wizard Special Edition, before they disappear!

COMING IN MARCH

Magnus & Leeja © & ™ Western Publishing

Awesome Value at $3.95! • UV-Coated Bernard Chang Gatefold Cover In-Depth Valiant Coverage • Joe Quesada Dr. Silk Bookmark • Upper Deck Valiant Trading Card • Thousands of $$$ in prizes in unbelievable Contests! • 32-page "Secrets of the Valiant Universe" comic—only available here! • Hologram Seal

JUST ADD WATER

By Pat McCallum
Illustrations by Steve Blackwell

Ten easy steps for creating gritty, cutting-edge comic book characters.

Step 1:

The Name

To start things off, you have to choose a name for your champion of justice. To spare you the usual time-consuming task of thinking up an original character name, we've provided the following "match-and-win" instant name generator at right. Just take one of the words from the column on the left, place it in front of one of the words in the column on the right, and bingo, you're on your way to creating a licensable product.

Column A	Column B
Hawk	Fire
Death	Shadow
Blood	Kill
War	Force
Wolf	Hell
Kill	Star
Force	Hawk
Dark	Death
Star	Dark
Fire	Night
Night	Strike
Hell	Wolf
Strike	Blood
Shadow	War

Step 2:

The Origin

Considering how unimportant origins are to a character, it's all right to skip this part and head straight to Step 3. If you insist on giving your character an origin, we suggest choosing one of the three moody origins below. This will make your character nice and dark, and if you're lucky, you might even get Frank Miller to write a more detailed origin for your character later on in the series.

A) "Everything I've believed in has been a lie...and now someone is going to pay!"

B) "This soulless corporation made me into this...this killing machine...and now they're going to pay!"

C) "They've killed everything that's ever meant anything to me, even those little snails I kept in the fish tank to keep it clean...and now they're going to pay!"

Step 3:

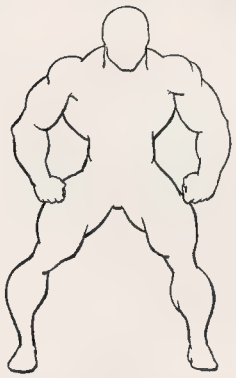
The Superpower

Instead of going crazy trying to decide whether or not your hero can fly, shoot ray blasts, grow in size, et cetera, a simple superpower that's loads of fun to work with is quick healing. This way, you can dismember and impale your hero every issue and still keep the series going.

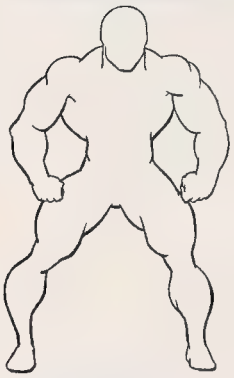
Step 4:

The Build

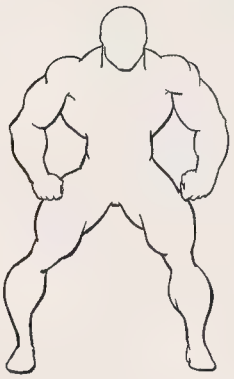
Now it's time to choose a body type. Regardless of the character you have in mind, only real he-men types can be heroes, so when you're choosing a frame for your champion of truth, we strongly suggest using one of the three buff bods shown at right.



Massive Physique A



Massive Physique B



Massive Physique C

Step 5:

Distinguishing Features

No superhero is complete without some sort of nifty gimmick. Story and art can no longer carry a comic by themselves; your hero must stand out. Nowadays, having at least three of the following physical characteristics is a must.

Eyes:
Go with the less popular "human" look or...

...the wildly popular pupilless "Annie" look.

Angry Snarl:
Nothing is grittier than a hero with gritted choppers.

Bionic Arm:
How tough is your hero? Why, tough enough to lose an arm in battle and come back for more, by gum!

Ponytail:
Any guy cool enough to have a four-foot ponytail is someone you don't want to mess with.

Step 6:

The Longjohns (ie: The Costume)

This really isn't that important. Throw some different colors on the body you chose, mix 'em around a bit, and bingo, this annoying little chore is out of the way. After all, it's the miscellaneous paraphernalia on top of the longjohns that makes the costume these days. Speaking of which..

Step 7:

Miscellaneous Paraphernalia

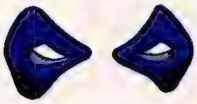
Accessorize, accessorize, accessorize! Remember, a cluttered hero is a good hero. Even if they seem out of place, add at least three of the following items to your champion of the downtrodden. (Choosing three of the same item like, say, the leg belts, is okay.)

Wrist Bracers:
We're not really sure what these are for, but chicks dig 'em. Highly recommended.

Headgear With Built-In Micro-Circuitry
Aside from keeping the head of your character from swelling (like yours is going to once you make it as a big artist), this headset also lets your hero listen to cool tunes when he's on a stakeout.

Stupid Shoulder Pads:
Nothing intimidates an archfoe more than his knowledge that you're so tough you would intentionally restrict your maneuverability just for the sake of wearing these things.

Googleplexian-Pocketed Leg Belt:
Keep loads of secret superhero stuff in these.



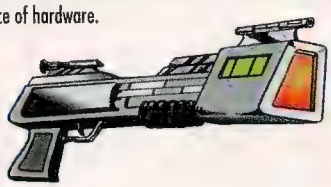
Weird Makeup/Mask Stuff:
Makes your vanquisher of injustice look like a dark and brooding Alan Moore character. Pretty neat stuff.

Step 8:

The Weapon

This is doubly important. First, no superhero is complete without some sort of big weapon, and secondly, they translate really well into accessories when your character is made into an action figure.

Big Gun:
Shoot really big holes in people with this nigh-ridiculous piece of hardware.



Bigger Gun:
Shoot really big holes in everything with this special firearm equipped with a trapezoidal-shaped barrel. Careful: it's got a nasty recoil.

Big Knife:
Open bottles, cut through beer cans, gut street thugs...be the life of the party with this piece of naughty silverware.

Step 9:

Supporting Characters

Skip this part. Supporting characters are hard to work into battle scenes, they don't look cool, and they don't kill anybody. They're just not worth it.

Step 10:

Characterization and Continuity

We're not exactly sure what characterization is, but we do know what continuity is: annoying. Skip this part, too.

Finished with those 10 easy steps? Well, except for creating the various spinoff titles which you'll eventually want to release after your superhero sees print in his own mag, you're pretty much done. All that's left is to bring your creation to a creator-owned comic book publisher—tell 'em *Wizard* sent ya—and start rakin' in the cabbage! ☆

TOP 10 HEROES & VILLAINS OF THE MONTH

This list doesn't track the number of copies which a specific character sells each month. It doesn't pay any attention to any kind of sales meter. This list is a roster of the 10 comic book characters with the strongest fan following—nothing more, nothing less.

1. SPAWN

Spawn: the best selling comic month after month, and it doesn't take any gimmicks to get those speculators jacks to the way, well when you know what an hard to purchase multiple issues. So why are so many people drawn to the mighty Spawn? Well, that magic word McFarlane is attached to him, but in a nutshell, here's Spawn's story: he gets murdered, making a deal with the devil, is given back to life and returns to life five years later, a disfigured freak no less, with super natural powers that bring him closer to the demons which every time he uses them.

2. SPIDER-MAN

Aunt May's favorite nephew is in serious [illegible] lunch of late, as he's [illegible] the world for Peter Parker, and it will have far-reaching repercussions for his family and friends (and fiends). There's also some [illegible] surrounding [illegible] the mysterious [illegible] of Peter's parents. Two recent clues will [illegible] our little web-head powered hero, one further into his [illegible] past. Strangely, and [illegible] repeated, that story arc is going to experience [illegible] right. Now it's dropping up to be the year of the spider.

3. BATMAN

Batman's popularity has been on one big roller coaster ride. He's not popular, then boom, the first Batman movie comes out and he's the hottest ticket going, then his popularity wanes. Then he appears five years on, and his popularity shoots up again, only to fade away once more. Now, thanks to the Batman: The Animated Series TV show, the Batman animated series, and the recent developments in the Batman family of comics, everybody wants a piece of Bruce Wayne. The Dark Knight is once again riding high.

4. VENOM

Marvel's King of the Underworld, Venom, enjoys a lofty perch in our Top 10 [illegible] month. [illegible] up but [illegible] this guy turned out to be one of the most [illegible] villains in comic history, and he's [illegible] been whittled down to becoming a [illegible]. Why did he have to become a hero? Spiders hit was enough [illegible] in Maximum Carnage, he was [illegible] good, too. Sometimes [illegible] good now, from the Powerful Hulk to Crazy Venom, are the best [illegible].

5. SUPERMAN

Who woulda thunk it—Superman on a list of hot characters? Almost feels like the 1940s again. So why is the world's biggest boy scout on the charts? Partly because he's shedding that boy scout image. After his headline-grabbing death at the hands of Doomsday, and his recent revival courtesy of the Eradicator, the big red "S" has let his hair down (literally) and has become even more humanized than ever, and this time they didn't need John Byrne to do it. Supes is a lot hipper these days, and he's a lot more appealing to today's comic audience.

6. SABRETOOTH

For those of you wondering "Where's Wolverine on this Top 10 doohickey?," wonder no longer. After our pal Logan was de-adamantiumized and quit the X-Men, Sabretooth stepped in to take his place on the team and, apparently, his role of favorite mutant berserker among the fans. But isn't Sabretooth a bad guy? Why would the X-Men let him join? Well, because the character of Wolverine has become so muddied and disjointed of late, they needed a new, meaner Wolverine to play with, and the 'Tooth fit the bill.

7. DAREDEVIL

El hombre muy macho! Whoever okayed the costume change for Daredevil (and the revival of Elektra) really knew what he was doing. Ol' Hornhead hasn't been this popular in ages! Aside from the cosmetic changes, another major upheaval for this hero is the death of Matt Murdock, better known as Daredevil. How can this be? Is the original Daredevil kaput? Nope. Feeling that too many people knew that Matt Murdock and DD were one and the same, Daredevil faked Murdock's death to get a new life. Wow, that almost wasn't complicated.

8. GAMBIT

With his first limited series now under his belt, Gambit, a.k.a. Remy LeBeau, has really hit his stride in terms of popularity. His appearances in cartoon form every Saturday morning, and his action figure, currently found in toy stores everywhere, have boosted his celebrity status. But what is it about the comics character which makes him so popular? He's a cool-looking hero, has awesome powers (he can make things go *boom* with a touch), has a hot girlfriend (whenever I see Rogue, I need a cold shower), and he is just so gosh darn mysterious. He's got a cool New Orleans accent, too.

9. PRIME

Malibu's most popular Ultraverse character is quickly becoming one of the most popular characters in all of comics. Poor little Kevin Green. You see, he's trapped in the body of a superhero part of the time, but he's a teenaged middle school student the rest of the time. Which poses a problem when you have to try to explain your frequent disappearances to teachers, parents, and friends. Adding to Kevin's problems is the fact that the girl he likes in school has a crush on Prime, not him. Can you say jail bait?

10. DEATH

DC's version of the mistress of the dark sure has come a long way since her introduction back in the now-legendary pages of *Sandman* #8. Since "The Kindly Ones" is shaping up to be the final *Sandman* story arc (rumor has it that Morpheus, Death's brother, will die), Death's immediate future is quite cloudy. Will Death live on? Given the fan base she's accumulated over the past few years, our bet is that we've certainly not seen the last of the white-skinned Phoebe Cates lookalike.

MORT OF THE MONTH

Now it's time to look at the lamest character of the month, or, as we like to call 'em, the Mort of the Month!

ANGAR THE SCREAMER

They don't come much lamer than this. Born David A. Angar, this worthless character has the power to induce nightmarish hallucinations with his screaming. He made his debut in the pages of *Daredevil* #100, and has since faded away to wherever weird hippie types go when they outlive their usefulness.

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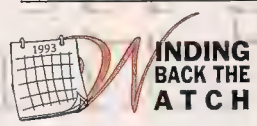
Solar, Man of the Atom #4

Artist: ***Don Perlin***
Writer: ***Jim Shooter***
Publisher: ***Valiant***
Release date: ***March 1992***

This is definitely one of the best books we've had in Comic Watch in some time. In this fateful issue of *Solar* (Shooter *Solars* were the best!), the mighty "Man of the Atom" goes up against an X-O Manowar (not *the* X-O, *an* X-O). Solar obliterates an endless amount of Spider Alien spaceships (which looks like a blast...wish I was Solar), and, in an attempt to save themselves and destroy that pesky Solar fella, they unleash a Spider Alien soldier dressed in X-O armor.

It actually comes pretty close to dusting our bud Solar, but since this book is called *Solar, Man of the Atom* and not *Spider Aliens, Critters of the Atom*, Solar whups him but good, and leaves the X-O armor alive to keep vigil over the soldier's corpse. All this ties into current issues of the ongoing *X-O Manowar* series, in which Shanhara is killed (!), leaving Aric, proud owner of X-O, without an X-O. Or does it? Rumor has it that Aric will somehow acquire another suit of X-O armor...which makes its fateful first appearance right here.



Value then: $15.00
Value now: $36.00

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One year ago this month, the *Wizard* Comic Watch spotlighted *X-O Manowar* #4, the cameo first appearance of Shadowman.

COMIC watch

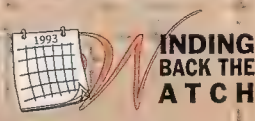
© 1992 Marvel Entertainment Group

Iron Man #282

Artist: ***Kevin Hopgood***
Writer: ***Len Kaminski***
Publisher: ***Marvel Comics***
Release date: ***July 1992***

Iron Man *à la* Robotech? Nope, that's Tony Stark decked out in his War Machine armor. Y'see, in the course of this storyline, a batch of high-tech ninjas duked it out with Tony in *Iron Man* #281, and Tony, using a suit of remote-controlled armor, got his butt kicked pretty bad. So at the end of that issue, Tony (who was pretty steamed) donned a special suit of combat armor and swore vengeance on them mysterious evil ninja types. The War Machine suit had a one-page splash cameo in #281, but we'll go with *IM* #282 as the first full-length and cover appearances of the armor.

Anyway, with the new ongoing *War Machine* series starting this month, all fingers point to this book being a gem of a sleeper.



Value then: $45.00
Value now: $75.00

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One year ago this month, the *Wizard* Comic Watch spotlighted *Fantastic Four Special* #5, the first solo Silver Surfer story.

PICKS
FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN FEBRUARY!

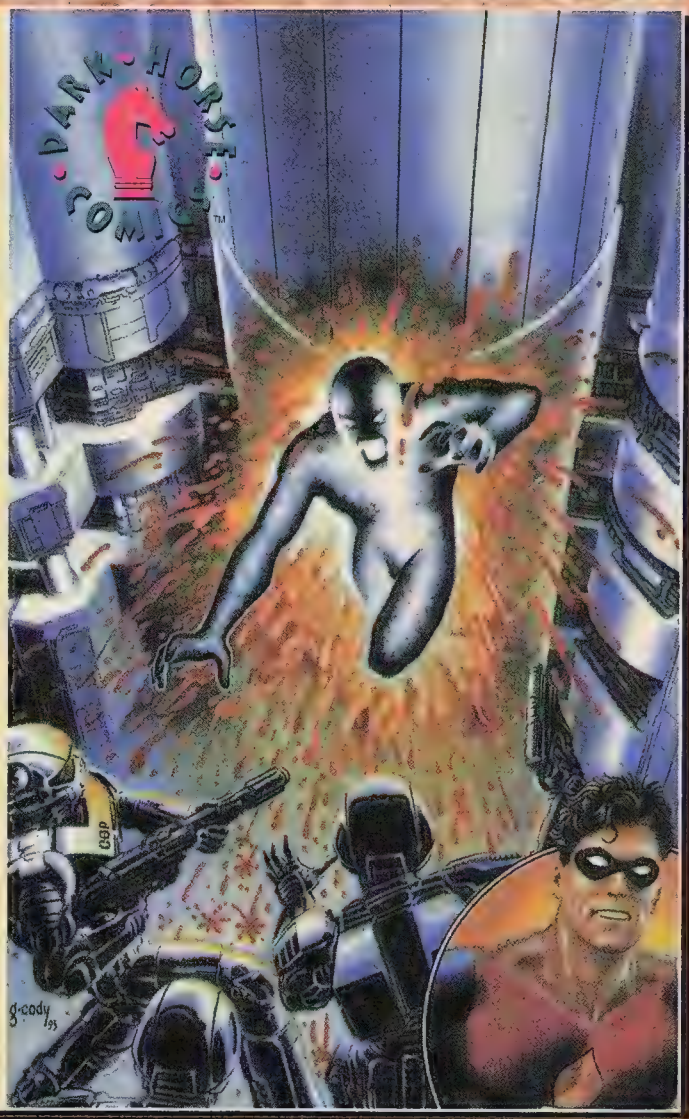
Danger Unlimited #1

Artist & Writer: John Byrne
Release Date: February
Cover Price: $2.00

John Byrne brings another new title to the already impressive Legend lineup in the form of the *Danger Unlimited* superhero title. It's been no secret that John has wanted to get back to doing basic action-packed superhero fare, and that's just what this is. When asked if he would ever return to the Fantastic Four, Mr. Byrne has stated on many occasions that since no one is doing the Fantastic Four anymore, Danger Unlimited will be his FF.

Danger Unlimited centers around a superteam which disbanded in the mid-'80s, and its one surviving member, who discovers 75 years later that the Earth is run not by humans but by an alien race known as the Xlerii. In comparing this series to his other Legend effort, Byrne says, "With *Next Men*, I've been experimenting with realism and grim and gritty storytelling. *Danger Unlimited* will bring my storytelling back to the cosmic scope for which I'm best known."

The book will feature a back-up, *The Torch of Liberty*, written by Mr. Byrne and illustrated by Kieron Dwyer. It appears that if Danger Unlimited is his answer to the Fantastic Four, then the Torch of Liberty is his answer to the star-spangled Avenger, Captain America. It's a return to the grand days of superheroes when you could tell the good guys from the bad guys, courtesy of one of the masters, John Byrne.



DANGER UNLIMITED™ & ©1994 JOHN BYRNE

X-O Manowar #28

X-O Manowar ™ & © 1994 Voyager Communications

Artist: Rik Levins
Writer: Jorge González
Release Date: February
Cover Price: $2.25

After nearly two and a half years, Aric Dacia and his X-O Manowar armor have become one of comicdom's more popular duos. Fans dig Aric's no-B.S. attitude, and the X-O armor's ability to back up that attitude. But ever since Aric relinquished the armor to trusted confidante Randy Cartier for a few issues, the Valiant crew doesn't seem happy shaking this title up just a little—they want to shake *X-O* to its very foundation.

In issue #28, the armor known as Shoshanna (no wait, that's Seinfeld's girlfriend; the armor is Shanhara) is destroyed, thanks to some nefarious doings by those long-time Valiant baddies, the wacky Spider Aliens. It appears that the aliens residing beneath Aric's house (he actually took the house from them) have been plotting their revenge since about, oh, *X-O* #2. With Shanhara demolished, how will Aric survive an all-out Spider Alien onslaught? Sure, his pal Turok is there to help...but will that be enough?

To find out the answers to these and other important questions, don't miss out on *X-O Manowar* #28. (Valiant suggests that any hate mail be addressed to Jorge González.)

War Machine #1

Artist: Gabe Gecko
Writers: Len Kaminski & Scott Benson
Release Date: February 8
Cover Price: Collector's Ed. $2.95
Newsstand Ed. $2.00

This first issue kicks off with a brief history of James Rhodes told via flashbacks and a conversation with his girlfriend, Rae LaCoste. We find out that he's dissatisfied with the traditional role of the superhero. It seems to him that superheroes only fight crime when it comes in the form of superpowered villains; he believes that they should also fight against hunger and political oppression. (Makes good sense to us.)

Rhodey gets introduced to Vincent Cetewayo, the leader of a political interest group known as World Watch. World Watch, a respected activist organization, exerts political pressure on those governments it feels are oppressive. Cetewayo offers Rhodey a job, which he politely declines. Then Cetewayo is kidnapped, and Rhodes, in the guise of War Machine, attempts to free him. Upon arriving on the scene, War Machine battles both Cable and Deathlok while Cetewayo's life hangs in the balance.

In related guys-in-armor news, series editor Nel Yomtov promises that in this title, *Force Works*, and *Iron Man*, an "enormous amount of attention will be paid to continuity."

War Machine ™ & © 1994 Marvel Entertainment Group

Gen[13] #1

Gen[13] ™ & © 1994 Aegis Entertainment Inc.

Artists: Alex Garner & Jeff Scott
Writers: Jim Lee & Brandon Choi
Release Date: February
Cover Price: $2.50

Image brings us their hot new teen team for the '90s in February, when *Gen[13]* hits the scene. According to series co-creator and co-author Jim Lee, the title represents the 13th generation of Americans. The team consists of four teenagers, Burn-Out, Fairchild, Freefall and Grunge. Their plan of action: hang out, have a good time, and locate the coolest places to dance and party.

But having a good time becomes a thing of the past when the government comes to the conclusion that they are a national security risk, and that the Gen[13]ers might better serve their country as corpses. (Somebody get Oliver Stone on the phone!) Staying alive thus becomes their main priority.

The Gen[13] gang must now battle to regain their future while simultaneously discovering the truth about their past. What adventures do their futures contain? What secrets do their pasts hold? Will they be able to return to the club scene before the disco revival fades away? Tune into the goodie-loaded *Gen[13]* #1 to find out!

This issue contains the first of four coupons redeemable for the limited ashcan edition of *Gen[13]* #0. Also, a reminder for you Image aficionados (that means fans) out there: don't forget to redeem your *Gen[13]* #1/2 coupons from *Wizard* #30 before pumpkin hour on March 1!

Spider-Man #388

Artist: Mark Bagley
Writer: David Michelinie
Release Date: February 8
Cover Price: Collector's Ed. $2.95
Newsstand Ed. $2.00

It appears that someone has discovered the secret identity of America's most popular wall-crawling arachnid-powered hero (actually, there aren't too many people in that category, are there?), and this villain is going to use that information to make our boy Peter Parker's life a living hell.

Who is the nefarious ne'er-do-well who has glommed onto this top secret info? Well, we're not sure who this person is, but we *do* know that he/she/it has hired the Chameleon to do his/her/its dirty work. Our source at Marvel does tell us that this villain is someone from the Spider-Man mythos, and that it's someone who Spidey fans know all too well.

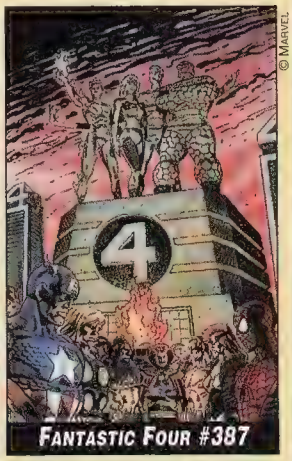
Also in this fun-packed issue: the truth regarding the couple who claim to be Peter's parents comes to light, and the entire Parker family (yeah, including Spidey) is shaken to its very core. This time it appears Marvel is speaking the truth when it says that Spider-Man's life will never be the same again! Long-time *Amazing* writer David Michelinie has decided that he wants to go out with a bang, this being his final issue of *ASM*; J.M. DeMatteis takes over scripting chores with issue #389.

Amazing Spider-Man ™ & © 1994 Marvel Entertainment Group

MORE PICKS

The following pages compile the grooviest titles shipping in the month of February. Also listed are books carrying the *Wizard* recommended reading RSA sign—comics that have the most promise to deliver a solid, well-written story and ones that shouldn't be overlooked on the comic book rack.

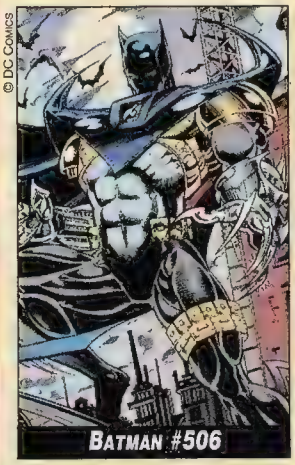
© DC Comics
CATWOMAN #9

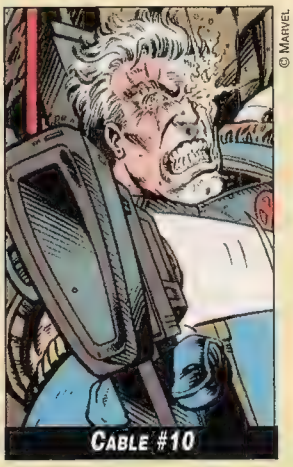

© Marvel
FANTASTIC FOUR #387

ACTION COMICS #698
DC COMICS As Superman continues to grow (Ovaltine will do that to you), Luthor does something rather nasty to Lois before he goes into seclusion. (He moons her, and in a bizarre plot twist, Lois thinks the new Luthor's butt is the old Luthor's head, and...ah, never mind.) By Roger Stern, Jackson Guice, and Denis Rodier. **$1.50**

ADVENTURES OF SUPERMAN #511
DC COMICS There are clones running around Metropolis who're just as deteriorated as Bizarro! Superman keeps growing and growing! Lois writes some mean things about Lex Luthor II! Mike Carlin smacks Jimmy Olsen around! By Karl Kesel, Barry Kitson, and Ray McCarthy. **$1.50**

BATMAN #506
DC COMICS "Knightquest: The Crusade" continues. Batman, joined by Ballistic (hey, unofficial Cyberforce crossover!), fights a murderous trio who're trying to kill Abattoir and any innocent people who stand in their way. (Stinks to be innocent people, don't it?) By Doug Moench, Mike Manley, and Joe Rubinstein. **$1.50**


© DC Comics
BATMAN #506


© Marvel
CABLE #10

BATMAN: SHADOW OF THE BAT #26
DC COMICS "Knightquest: The Crusade" continues as the new Batman encounters the villainous Clayfaces, and finds out that true love can most definitely be a motive for murder in addition to never having to say you're sorry. By Alan Grant and Bret Blevins. **$1.75**

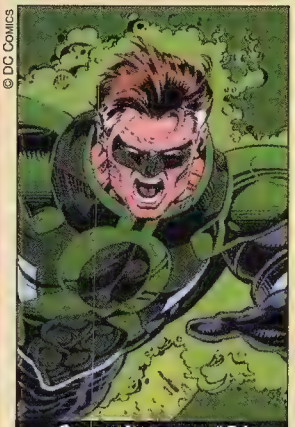
BEAVIS AND BUTT-HEAD #2
MARVEL What do two delinquents do to pass some time? Why, go to the city morgue, of course! Frolic and fun, Beavis and Butt-Head style. By Mike Lackey and Rick Parker. **$1.95**

CABLE #10
MARVEL Cable travels to Muir Island to meet Rachel. But he discovers that...she's his futuristic evil doppelganger from a parallel universe and is bent on killing him and all he holds dear! (Either that or she's his sister.) By Fabian Nicieza, M.C. Wyman, and Al "Oy" Vey. **$2.00**

RSA CATWOMAN #9
DC COMICS So what do you do if you're a thief and Zephyr offers to make you rich at the cost of innocent lives? Get rich, of course. But I wasn't asked, Catwoman was. What will she do? Jo Duffy, Jim Balent, and Andé Parks know, but they ain't telling. But Duffy does say, "This issue is a personal favorite of mine. Here, we're giving Catwoman her own world inside of Batman's world." **$1.50**

DETECTIVE COMICS #673
DC COMICS "Knightquest: The Crusade" contin-

MORE PICKS


© DC Comics
GREEN LANTERN #51

© Marvel
NIGHTWATCH #1

ues. As Batman copes with an internal struggle between the System and his own humanity, the Joker's deadly film production comes to a head. By Chuck Dixon, Graham Nolan, and Scott Hanna. **$1.50**

FANTASTIC FOUR #387

MARVEL "Nobody Gets Out Alive," Part 1. Sue, Johnny, Ben, and Ree...uh, Ant-Man have to stop Franklin from destroying the human race. Geez, you try to raise a kid right and this is how he repays you? Little twerp. Day care gone awry, by Tom DeFalco, Paul Ryan, and Dan Bulanadi. **$2.95 (COLLECTOR'S EDITION), $1.25 (NEWSSTAND)**

GREEN LANTERN #51

DC COMICS The all-new Kyle Rayner Green Lantern debuts in his way-cool new GL costume just in time to battle Ohm. Meanwhile, Mongul (you know—the big yellow guy who helped the Cyborg Superman) vows vengeance on Green Lantern. By Ron Marz, Darryl Banks, and Romeo Tanghal. **$1.50**

JURASSIC PARK: RAPTORS ATTACK! #1 (OF 4)

TOPPS Picking up where *JP: Raptor* left off, Grant and Sattler discover that the raptors have reached the mainland. Uh-oh, better call Muldoon. (Um, wait a sec...) Chills, thrills, and kills are all jam-packed into this issue. By Steve Englehart and Armando Gil. **$2.50**

LOONEY TUNES #1

DC COMICS Hey! Warner Brothers' timeless characters are back in comic book form. This anthology will feature Bugs Bunny, Daffy Duck, Road Runner, and more. By Enyart, Koth, Wildman, and others. **$1.50**

NIGHTWATCH #1

MARVEL Straight from *Web of Spider-Man* comes Spa...I mean Nightwatch, as he tackles both Spidey and a major new supervillain. So what's this Spaw...uh, Nightwatch's story? Well, read and find out. By Todd...er, Terry Kavanagh, Ron Lim, and Al Milgrom. **$2.50 (COLLECTOR'S EDITION), $1.25 (NEWSSTAND)**

THE PACT #1

IMAGE The Center sends its deadliest nutty agents after another group of nutty superpowered people, but that doesn't necessarily mean that the deadly agent nuts are gonna follow orders... By Valentino, Senecal, McDaniel, Banning, Wolf, and Lopez (whew!). **$1.95**

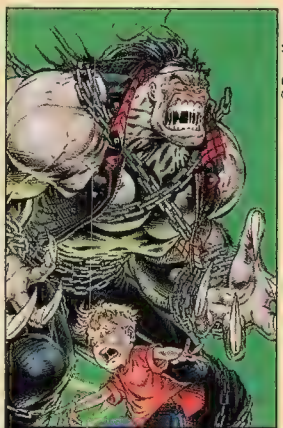
PITT #3

IMAGE Pitt, fully recovered from issue #2 (no, not the lateness, the battle), must deal with Zoyvod, who's come to finish the job started by the guys Pitt beat up last issue. By Dale somebody. Keown, I think. **$1.95**

POWER & GLORY #1 (OF 4)

BRAVURA/MALIBU Germany makes good cars, Japan makes good stereos, Switzerland makes good cheese (and transsexuals), but nobody makes a good superhero like the United States...at least according to writer/artist Howard Chaykin's new series. In this America,

© Jim Valentino
THE PACT #1


© Dale Keown
PITT #3

MORE PICKS

you don't have to be a hero—just look like one! For mature audiences. **$2.50**

PRIME #9

ULTRAVERSE/MALIBU Prime, following Colonel Samuels' orders, busts up a terrorist ring. But he soon discovers that these so-called terrorists are not what they seem. Has Kevin been duped into fulfilling Samuels' insane agenda? Guest starring Firearm. By Gerard Jones, Len Strazewski, and Norm Breyfogle. Strazewski likes this issue in particular. "The intensity of the conflict between Kevin and Colonel Samuels gets turned up pretty high in this episode," he says. "Plus, Firearm will provide one more role model for Kevin that will work itself into the Prime mythos." **$1.95**

RADIOACTIVE MAN #88

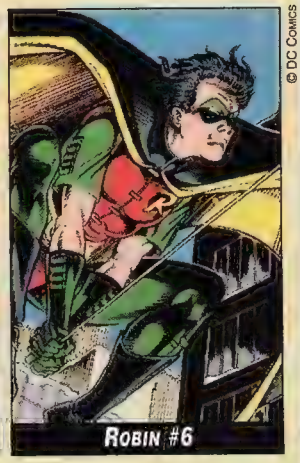
BONGO In this second issue, fans can relive the origin of Fallout Boy, and discover how he conveniently became the youthful ward of Radioactive Man. By Matt Groening, Steve and Cindy Vance, and Bill Morrison. **$1.95**

ROBIN #6

DC COMICS In the middle of a crossover with the Huntress (continued from *Showcase '94*), Robin and company battle Deathangel. By Chuck Dixon, Phil Jiminez, and Ray Kryssing. Dixon says, "It's another chapter of the love/hate relationship between Robin and the Huntress. This will lead up to the four-issue Huntress mini-series, coming out soon, done by myself and Mike Netzer." **$1.50**

© Bongo

RADIOACTIVE MAN #88



ROBIN #6

© DC Comics

RUNE #2

ULTRAVERSE/MALIBU Rune escapes from Aladdin (who, by the way, ain't never had a friend like me), and tries to find an energy source which can revive his dying flesh. And that energy source is...Erik Johnson. Mr. Johnson, on the other hand, comes to grips with all these weird things that keep happening to him. By Barry Windsor-Smith, with Chris Ulm. **$1.95**

THE SANDMAN #59

VERTIGO/DC COMICS "The Kindly Ones" continues. In this issue, Daniel's mysterious abductor is revealed, and Lyta Hall once again becomes Fury. Story by Neil Gaiman with art by Marc Hempel. Cover by Dave McKean. For mature audiences. **$1.95**

THE SECOND LIFE OF DR. MIRAGE #7

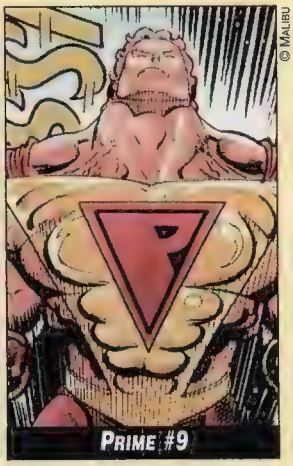
VALIANT Dr. Eclipse returns! And this time, he's even more out of control than before. So how does he quench his hunger for more energy? Dr. Mirage looks pretty yummy. (We prefer Carmen.) By Bob Layton, Bernard Chang, and Ken Branch. **$2.50**

SIN CITY: A DAME TO KILL FOR #4 (OF 6)

LEGEND/DARK HORSE In Sin City, a good friend knows how to take a bullet (as long as they give it back). And if there's something Dwight could use right now, it's a good friend. All this is by Jim Le—I mean Frank Miller. For mature audiences. **$2.95**

© Howard Chaykin

POWER & GLORY #1



PRIME #9

© Malibu

MORE PICKS

© DC / Vertigo
SANDMAN #59

© Voyager
DR. MIRAGE #7

SOLAR, MAN OF THE ATOM #33
VALIANT "Solar the Destroyer," Part 1 (of 3). Presented in Valiant Vision (which makes your head explode if you wear it too long). This story has the Destroyer on the trail of the Spider Alien homeworld. But first he has to stop their armada, which is about to conquer Earth. By Kevin VanHook, Peter Grau, and Jimmy Palmiotti. **$2.25**

THE SPECTRE #17
DC COMICS Enraged at the fate of Eclipso, the Spectre travels to the moon to destroy the god of vengeance's dark citadel. Unfortunately for Earth, the Spectre just made a big boo-boo. By John Ostrander and Tom Mandrake, with a cover by Timothy Truman. Ostrander says, "Read carefully. Don't jump to the end. We take a turn in the first third that most people climax an issue on. By the last page, you'll want the next issue *that second*." **$1.75**

SUPERMAN: MAN OF STEEL #32
DC COMICS "Bizarro's World," Part 4 (of 5). Superman captures Bizarro, but learns that he's deteriorating rapidly and takes him to LexCorp. This concludes in *Superman* #88, in which the fate of Bizarro spells trouble for Lex Luthor II! Plus, Superman's body begins to mutate and grow. **$1.50 EACH**

UNCANNY X-MEN #311
MARVEL After a reunion with his former teammates, Sunfire teams up with Storm to find Wolverine's missing adopted daughter. By Scott Lobdell and John Romita Jr. **$1.25**

WAR DANCER #1
DEFIANT He was once the Prince of Dreams; now he's become Death, the destroyer of worlds! (Jeez, what a turnaround.) Well, this issue also reveals the origin of Plasm (it came from Jim Shooter's mind), and lays the foundation of the Defiant Universe. War Dancer is considered the linchpin of the aforementioned universe, so don't miss out! **$2.50**

WILDC.A.T.S #8
IMAGE The C.A.T.s return home for some R & R (rest and relaxation, not Recommended Reading), but—you guessed it—it isn't long before some unidentified "trouble" happens to shake things up. By Jim Lee, Brandon Choi, Scott Williams, and Frank Miller. (Only kidding on that last part. Just wanted to make sure you were still paying attention.) **$2.50**

WOLVERINE #80
MARVEL A battle with Cyber leads Wolverine to Muir Island, where he teams up with Nightcrawler. Will this lead to a guy's night out drinking beer? Probably not, but dare to dream... By Larry Hama, Adam Kubert, and Mark Farmer. **$1.75**

X-MEN #31
MARVEL It's a Psylocke solo story which sheds new light on her origin and casts doubt on Revanche's story. Is it just me, or is it not a bad thing that there're two of 'em? Or is that four of them? By Fabian Nicieza, Andy Kubert, and Matt Ryan. **$1.25**

© Voyager

SOLAR, MAN OF THE ATOM #33

© Marvel
WOLVERINE #80

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PREMIERES

Comic book collectors place a great deal of importance on #1 and #0 issues. Since it's tough to determine whether a book will succeed, you have to choose your comics very carefully. Number one and zero issues have been known to appreciate considerably when a series becomes popular. This is a list of all the #1 and #0 issues which are shipping in February. (CE indicates a Collectors Edition.)

Alex #1
Fantagraphics Books $2.95

Atlas #1
Dark Horse Comics $2.50

Big Bang #1
Caliber Press $4.95

Blood & Roses: Search for the Time Stone #1
Sky Comics $2.50

Buck Naked, Crime Fighter #1
Heroic Publishing $2.95

The Bruiser #1
The Maxxon Grp $2.45

Cadillacs & Dinosaurs #1
Topps Comics $2.50
CE $2.95

Catalyst: Agents of Change #1
Dark Horse Comics $2.00

Champions Adventures #1
Heroic Publishing $2.95

Colors in Black #1
Dark Horse Comics $2.95

Cord #1
Contender Comics $1.50

Danger Unlimited #1
Dark Horse Comics $2.00

Damage #1
DC Comics $1.75

The Damned City #1
Continuity Comics $2.50

Dr. Weird Special #1
Caliber Press $3.95

The Eden Matrix #1
Adhesive Comics $2.95

Exosquad #1
Topps Comics $2.50

Gen13 #1
Image Comics $2.50

Grendel Tales: The Devil's Hammer #1
Dark Horse Comics $2.95

Harsh Realm #1
Harris Comics $2.95

Hellhounds #1
Dark Horse Comics $2.50

Heroes Like Us #1
Majestic Ent. $2.50

Indiana Jones and the Arms of Gold #1
Dark Horse Comics $2.50

Jurassic Park: Raptors Attack! #1
Topps Comics $2.50

Killfrenzy #1
Marvel UK $1.95

Lobo: A Contract on Gawd #1
DC Comics $1.75

Looney Tunes #1
DC Comics $1.50

Maximum Overload #1
Dark Horse Comics $3.95

Night of the Living Dead #0
Fantaco Comics $1.95

Nightwatch #1
Marvel Comics $1.25
CE $2.50

Northstar #1
Marvel Comics $1.75

The Pact #1
Image Comics $1.95

Power & Glory #1
Bravura Comics $2.50

Rack & Pain #1
Dark Horse Comics $2.50

Ren & Stimpy: Powdered Toast Man #1
Marvel Comics $2.95

The Rhinegold: The Nibelung's Ring #1
Caliber Press $2.95

Seeker #1
Sky Comics $2.50

Scud the Disposable Assassin #1
Fireman Press $2.95

The Snake Limited Ashcan Edition #0
Anubis Press $3.95

Time Lock #1
Time Quest Comics $2.50

Trauma Corps #1
Anubis Press $2.75

War Dancer #1
Defiant $2.50

War Machine #1
Marvel Comics $2.00
CE $2.95

Zen Intergalactic Ninja #1
Express Publications $2.25
CE $3.95

Zen Intergalactic Ninja All-New Color Special #0
Express Publications $2.25

good & cheap

Good-readin' books you can still pick up cheap!

AVENGERS © & ™ MARVEL ENTERTAINMENT GROUP

Avengers #141-#144

Writer: *Steve Englehart*
Artist: *George Pérez*
Current Total Value: $24

Whoa! There are more stars in these four issues than there are in a whole year of *Love Boat* episodes! We see 15 heroes in these books, as well as bad guys Kang, Immortus, and the Squadron Supreme.

The story is just as staggering as the cast. Thor and Moondragon travel back to 1873 to find Hawkeye, where Marvel's western heroes, Two-Gun Kid, Rawhide Kid, Kid Colt, Ringo Kid, and Night Rider (pretty unimpressive lineup, eh?), join them in the battle against Kang. Thor fights Kang, who ends up depleting his energy and dissipating his molecules throughout all of time.

Meanwhile, in the present time, Cap, Iron Man, Vision, Scarlet Witch, Beast, and Patsy Walker are off to investigate Brand Corporation, where they get pounded—and subsequently impounded—by the Squadron Supreme. They eventually escape from their captors, whereupon Patsy Walker finds the Cat's (now Tigra) old uniform, transforming herself into Hellcat. They're all set to meet the Squadron in a rematch, but before they can do anything, they're all sent to the future at the end of issue #144.

All in all, these four issues are a hoot, highlighted by some snappy Steve Englehart scripting and excellent George Pérez artwork. ☆

TOP 100

Here's the list for JANUARY... a countdown of the most–ordered titles as reported by Diamond Comic Distributors Inc. (CE=Collector's Edition)

what was "hOt" 1 yeAr ago...

1. Darker Image #1 (Image)
2. Amazing Spider-Man #375 (Marvel)
3. Spawn #9 (Image)
4. Venom #2 (Marvel)
5. WildStar: Sky Zero #1 (Image)
6. Pitt #3 (Image)
7. Superman #77 (DC)
8. Superman: The Man of Steel #21 (DC)
9. Secret Defenders #1 (Marvel)
10. X-Men #18 (Marvel)

2 yeArs ago...

1. Punisher War Zone #1 (Marvel)
2. X-Men #6 (Marvel)
3. Uncanny X-Men #266 (Marvel)
4. X-Force #8 (Marvel)
5. Spider-Man #20 (Marvel)
6. X-Factor #76 (Marvel)
7. Warlock and the Infinity Watch #2 (Marvel)
8. Wolverine #52 (Marvel)
9. Batman: Gotham Nights #1 (DC)
10. Ghost Rider #23 (Marvel)

The top-selling books for the year 1991.

1. X-Force #1 (Marvel)
2. X-Men #1 - Cover E (Marvel)
3. X-Men #1 - Cover A (Marvel)
4. X-Men #1 - Cover C (Marvel)
5. Robin II: The Joker's Wild #1 (DC)
6. X-Men #2 (Marvel)
7. X-Men #1 - Cover B (Marvel)
8. X-Men #1 - Cover D (Marvel)
9. X-Force #2 (Marvel)
10. X-Force #4 (Marvel)

1. X-Men #30 (Marvel)
2. Spawn #20 (Image)
3. Uncanny X-Men #310 (Marvel)
4. Beavis & Butt-Head #1 (Marvel)
5. X-Factor #100 (Marvel) CE
6. Superman #87 (DC)
7. Wolverine #79 (Marvel)
8. Gambit #4 (Marvel)
9. Cyberforce #3 (Image)
10. Adventures of Superman #510 (DC)
11. Superman: The Man of Steel #31 (DC)
12. X-Men Unlimited #4 (Marvel)
13. X-Men 2099 #6 (Marvel)
14. Action Comics #697 (DC)
15. X-Force #32 (Marvel)
16. Batman #505 (DC)
17. The Maxx #7 (Image)
18. Detective Comics #672 (DC)
19. Green Lantern #50 (DC)
20. Shadowman #0 (Valiant) CE
21. Rune #1 (Ultraverse)
22. Amazing Spider-Man #387 (Marvel)
23. Superboy #2 (DC)
24. Excalibur #75 (Marvel) CE
25. StormWatch #8 (Image)
26. Savage Dragon #8 (Image)
27. Codename: Stryke Force #2 (Image)
28. Batman: Shadow of the Bat #25 (DC)
29. Venom: The Enemy Within #2 (Marvel)
30. Steel #2 (DC)
31. Supergirl #2 (DC)
32. Cable #9 (Marvel)
33. Spider-Man 2099 #17 (Marvel)
34. Spider-Man #44 (Marvel)
35. Team Youngblood #5 (Image)
36. Ninjak #3 (Valiant)
37. Prophet #5 (Image)
38. Force Works #1 (Marvel) CE
39. X #1 (Dark Horse)
40. Simpsons Comics #2 (Bongo)
41. Daredevil #326 (Marvel)
42. Captain America #425 (Marvel) CE
43. Catwoman #8 (DC)
44. Robin #5 (DC)
45. Star Wars: Tales of the Jedi #4 (Dark Horse)
46. Freak Force #2 (Image)
47. StormWatch Sourcebook #0 (Image)
48. Punisher War Journal #54 (Marvel)
49. Batman: Legends of the Dark Knight #58 (DC)
50. Ren & Stimpy #16 (Marvel)
51. Vanguard #4 (Image)
52. Turok: Dinosaur Hunter #10 (Valiant)
53. Spectacular Spider-Man #210 (Marvel)
54. Web of Spider-Man #110 (Marvel)
55. Incredible Hulk #415 (Marvel)
56. Wrath #1 (Ultraverse)
57. 'Breed #1 (Bravura)
58. X-O Manowar #27 (Valiant)
59. Magnus Robot Fighter/Nexus #2 (Valiant)
60. Sandman #58 (DC)
61. Bloodshot #15 (Valiant)
62. Fantastic Four #385 (Marvel)
63. Spider-Man: Mutant Agenda #1 (Marvel)
64. Punisher #88 (Marvel)
65. Marvels #3 (Marvel)
66. Silver Surfer #90 (Marvel)
67. Ghost Rider #47 (Marvel)
68. New Warriors #45 (Marvel)
69. Punisher War Zone #25 (Marvel)
70. Aliens/Predator: Deadliest ... Species #4 (Dark Horse)
71. Magnus Robot Fighter #35 (Valiant)
72. Avengers #372 (Marvel)
73. Break-Thru #2 (Ultraverse)
74. X-Men Adventures Season II #2 (Marvel)
75. Legends of the World's Finest #2 (DC)
76. Punisher 2099 #14 (Marvel)
77. Doom 2099 #15 (Marvel)
78. Warriors of Plasm #6 (Defiant)
79. Solar, Man of the Atom #32 (Valiant)
80. Second Life of Doctor Mirage #6 (Valiant)
81. Lobo #4 (DC)
82. H.A.R.D. Corps #17 (Valiant)
83. Cosmic Powers #1 (Marvel)
84. Harbinger #28 (Valiant)
85. Prime #8 (Ultraverse)
86. Eternal Warrior #21 (Valiant)
87. Moon Knight #60 (Marvel)
88. Secret Weapons #8 (Valiant)
89. Sin City: A Dame to Kill For #3 (Dark Horse)
90. Shadowman #24 (Valiant)
91. Iron Man #302 (Marvel)
92. Thunderstrike #6 (Marvel)
93. Swamp Thing #140 (DC)
94. Rai and the Future Force #20 (Valiant)
95. What If...? #59 (Marvel)
96. Archer & Armstrong #21 (Valiant)
97. Dark Dominion #4 (Defiant)
98. Aliens: Music of the Spears #1 (Dark Horse)
99. Mantra #7 (Ultraverse)
100. Thor #472 (Marvel)

TOP 10 FEBRUARY 1994

***Wizard*, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the hottest books throughout the country. Here are the 10 best-selling comics for FEBRUARY '94.**

1

© VOYAGER

NINJAK #1
Artist
Joe Quesada
Writer
Mark Moretti

Hey, Valiant's back at the top slot. Not since *Wizard* #24—that was July, boys and girls—has the big "V" been number one, and that was with *Bloodshot* #6, the first appearance of...Ninjak! (See how this all ties together? We're professionals!) Anyhow, this issue, which was pretty well hyped by the folks at Valiant, and which featured the pulse-pounding pencils of Joe Quesada and an awe-inspiring chromium wraparound cover, wasn't that heavily ordered, perhaps because retailers were still emptying all the *Turok* #1s from their bathtubs. That fact, combined with the really awesome storyline and sizzlin' art, made this book a hot cooker.

2

© MARVEL

MOON KNIGHT #55
Artist
Stephen Platt
Writer
Terry Kavanagh

Up two places from last month, now in its fourth straight month in the Terrific 10, this baby shows no sign of slowing down. Mr. Platt's artwork is garnering him a huge fan following. *Moon Knight* is history—issue #60 is Platt and the series's last. Platt, originally slated to pencil *Cable* (have you read that book lately? It's getting pretty cool, story-wise) immediately following his *Moon Knight* tenure, has decided instead to take on Extreme Studios's *Prophet*. Will his following pick up their collective tents and follow him to Image? Only time will tell, but until then, fans are clamoring for this book, Platt's first published work.

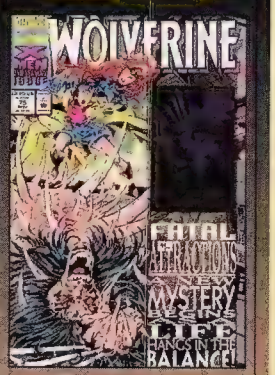
3

© MARVEL

DAREDEVIL #319
Artist: Scott McDaniel
Writer: D.G. Chichester

Y'know, as a little human interest story here, it's fun working at *Wizard* and all, I meet lots of great people, and I work in the industry I grew up loving, but there's one little drawback...WRITING ABOUT THE SAME BOOKS EVERY MONTH! THERE'S NOTHING LEFT TO SAY ABOUT THIS BOOK THAT HASN'T BEEN SAID IN THE PAST FOUR MONTHS!!! IT'S THE BEGINNING OF A STORYLINE IN WHICH DD GETS A NEW COSTUME AND ELEKTRA COMES BACK TO LIFE, IT WAS UNDERORDERED, IT'S DRAWN BY A GUY WHO DRAWS SORTA LIKE FRANK MILLER, AND IT'S "GRITTY"! TA-DAA! Next...

4



© MARVEL

WOLVERINE #75
Artist: Adam Kubert
Writer: Larry Hama

This book continues to disappear from shelves everywhere—many stores are sold out. Everyone wanted to know what happened to Wolvie at the hands of the dastardly Master of Magnetism, Magneto, and consequently, this book was (heck, *is*) a scorcher. If you check the Top 100 Comics this month, you'll see that all the X-titles are doing quite well. We imagine having a Saturday morning cartoon that acts as a half-hour commercial for both the comic and toy lines helps. We'd just like to remind you that Adam Kubert is doing some of the best, and most underrated, art in the business on this title, so check it out!

5

© Marvel

Marvels #1
Artist: Alex Ross
Writer: Kurt Busiek

Remember when *Watchmen* and *Dark Knight* came out, and you knew that next month another chapter of those awesome series would hit the shelves? It's been a pretty rough dry spell lately as far as Grade A comics go, but *Marvels* has landed on the comics scene like a...like a...hell, like a great comic book! (Those still stand out, you know.) This book, with outstanding artwork by Alex Ross (take a bow) and riveting storytelling by Kurt Busiek (take two), has earned a place among the ranks of the elite. Throw in a somewhat limited print run (a $5.95 cover price will do that) and you have a cookin' book.

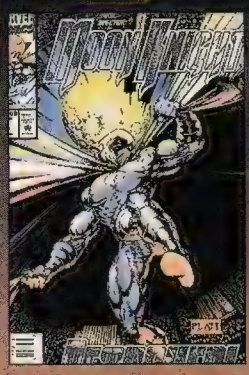
6

© Malibu

Prime #2
Artist: Norm Breyfogle
Writer: G. Jones & L. Strazewski

This is another one of those books that's hard to find. We here in Top 10 Land wonder where they all vanished to. Our best guess is that some Speculo (*Wizard*'s word for an individual who buys but doesn't read comics, generally considered a villain—hence the villain-like name) out there is probably hoarding them, or else this baby is just like steak tartar: very rare. Anyway, fans out there are realizing that this book gets better every month, and back issue bins everywhere are reflecting this. This is the key book when trying to complete your *Prime* run (and #3 is no peach to find, either!).

7



© Marvel

Moon Knight #56
Artist: Stephen Platt
Writer: Terry Kavanagh

I'd like to throw another tantrum here, like I did on *Daredevil* #319, but I'm only allowed one of those every six months. So...what do I say about *Moon Knight* #56 that hasn't been said before? Not much. By now you've all heard of young Stephen Platt, currently employed at Extreme Studios (Liefeld HQ, for you latecomers) and set to work on Prophet. But before he became the newest hot thing, Mr. McFar...er, Mr. Platt worked on the "It-should-have-stayed-canceled—both-times!" *Moon Knight*. That title's low distribution coupled with Mr. Platt's fan-favorite style made this issue, his second, almost as hot as *Moon Knight* #55, his first pro work.

8

© Marvel

Gambit #1
Artist: Lee Weeks
Writer: Howard Mackie

A new and frankly surprising entry to the Top 10 (surprising only because it's so long after its initial release; the book itself is rather excellent), *Gambit* is obviously another beneficiary of the weekly Saturday morning half-hour commer...uh, animated series. Gambit has been immensely popular since his introduction, due to his suave way with the ladies, as well as all the mystery that surrounds his past. Just what lies ahead for the ragin' Cajun? It appears that a relationship of sorts with Rogue is in the cards (get it?), among other revelations of a relative sort (think about it).

9

© Marvel

Daredevil: Man Without Fear #1
Artist: John Romita Jr.
Writer: Frank Miller

In a perfect world, Frank Miller would write *Daredevil* on a monthly basis, *Watchmen* would be an ongoing series, and comic books would proudly read "Still Only 35 Cents!" Alas, many fans today have never heard of *Watchmen*, it's tough to find a comic under a buck and a quarter, and the *Daredevil: The Man Without Fear* five-issue mini-series may be Miller's last work on ol' Hornhead. Well, you take what you can get, and fans really took to this series. This storyline, which chronicles the early life and origin of Daredevil, features the fantastic storytelling techniques of one of the masters of the craft, Miller, and the top-notch artwork of John Romita Jr.

10

© Marvel

X-Men Unlimited #3
Artist: M.D. Bright
Writer: Gerard Jones

Usually you think, "Marvel is publishing a new X-title, and it costs $3.95...it's probably some crappy filler stuff, so I'll skip it," and in the case of *X-Men Unlimited*, it couldn't be further from the truth! Finally, a book with a gaudy cover price that's worth every penny and then some. Starting with the awesome Bill Sienkiewicz (has this guy been sorely missed or what?!) cover, followed by the superclean art style of Mike McKone (we know, he makes Sabretooth look like a monkey, but we think it adds to his "mutantness"), and ending with a great Fabian Nicieza story that fits neatly into X-continuity, this is as far from filler as you can get. ☆

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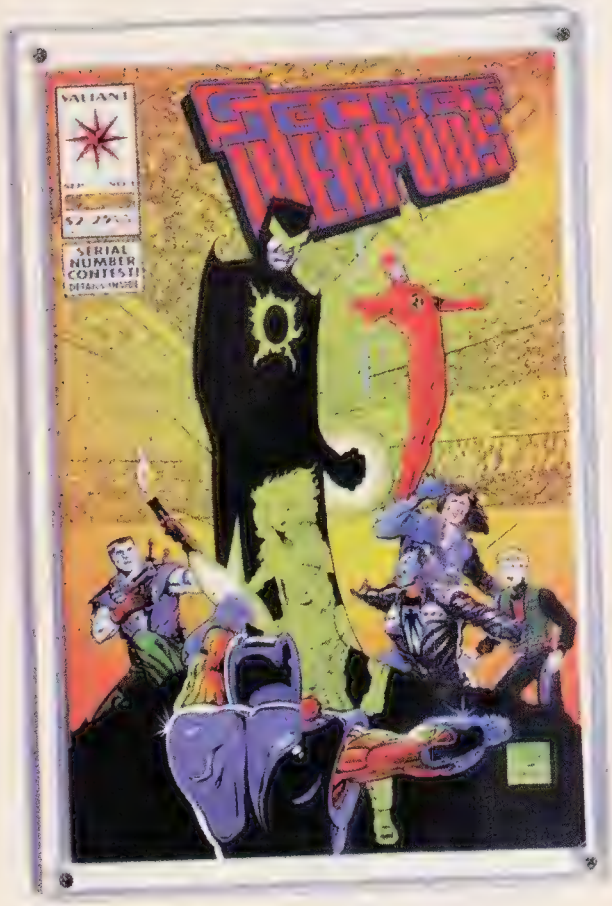

FEATURES

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- STACKABLE FOR EASY STORAGE.

(Well, we're not that sure about your sister.)

PROGARD AND PRO-CASE ™ ENOR AND WIZARD PRESS.

Wizard Market WATCH

by
Jon Warren

Marvel: King of the Hill

RECENT (1991-1993)

MARVEL

Stephen Platt's *Moon Knight* series, the "Fall from Grace" storyline in *Daredevil*, the *Marvels* series, *Fantastic Four*, and the continually strong X-titles have all combined to put Marvel back on top of the recent release market. *Moon Knight #55* and *Daredevil* #319 and #320 are on practically every Marvel collector's wish list. These issues have literally gone ballistic!

DC

DC has slipped to second place behind Marvel at this point. But don't count DC out yet; it takes more than a few hot titles from Marvel to break DC's back.

Our most recent survey of retailers clearly shows that Superman titles are still doing pretty well, although the Batman titles have cooled a bit. The exception among the Bat-titles is *The Batman Adventures*, which is among DC's best sellers.

The Vertigo line continues to pick up readers, with *Sandman* being the strongest title. *Catwoman* is another good seller for DC.

IMAGE

Spawn continues to be the flagship title for Image. The rest of Image's line is in a holding pattern at this time.

VALIANT

Ninjak is the talk of the Valiant crowd these days. Other recent Valiant issues continue to be well received by a strong group of dedicated collectors, but the older back issues have definitely slipped. A couple of our *Wizard* VIPs even went so far as to say that the back issues are at a standstill.

However, the comic market has historically been cyclical, with one area cooling down only to heat up later, so I think it's possible that pre-*Unity* Valiants will see their day again. The good news is that most of the speculators have moved on to other pastures, and Valiant's readership is still in force.

Valiant publishes a good comic book, on time and as promised, and is a stronger company as a result. We look forward to Valiant's spring offerings.

OTHER PUBLISHERS

First printings of *Bone* continue to increase in value. Same story as always: when there're too few issues to go around, prices spiral up for the originals. If you can live your life without a true first printing, pick up the *Bone* trade paperback from Cartoon Books. That way, you get to read what all the fuss is about without having to empty your bank account.

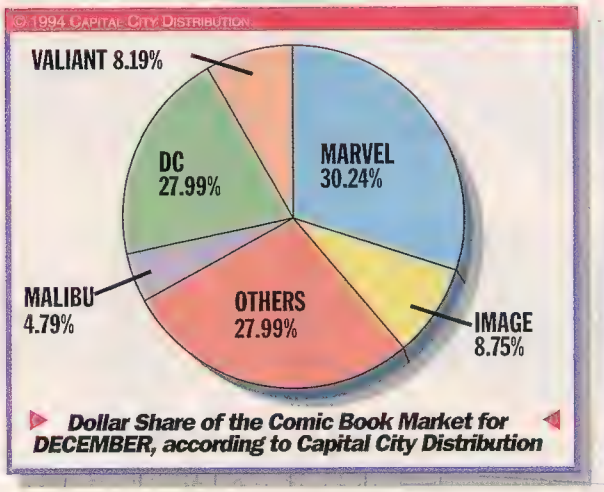
Malibu's Ultraverse line is generating a strong following; demand for back issues grows every day. *Prime* is the leader, with #2 bringing $8-$15, depending on who you talk to.

X, from Comics' Greatest World by Dark Horse, may be a sleeper. A lot of collectors have been asking for back issues, especially the first appearance in *Dark Horse Comics* #8, which suggests that where there's smoke, there's fire.

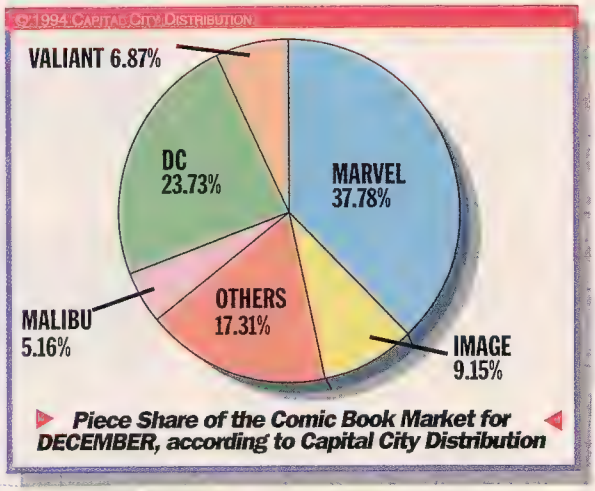
MODERN AGE (1970-1990)

DC

Sandman is the word in DC back



Dollar Share of the Comic Book Market for DECEMBER, according to Capital City Distribution



Piece Share of the Comic Book Market for DECEMBER, according to Capital City Distribution

issues from the 1980s and '90s. Before that, look at *Swamp Thing*, the original Berni Wrightson series from the 1970s, and *The Shadow*, a beautiful 1970s series by Mike Kaluta. Most other DC back issues are pretty quiet, except for the *Crisis on Infinite Earths* mini-series, which an increasing number of collectors have been talking about recently.

MARVEL

X-Men is the current king of the hill amongst Marvel back issues from the last two decades. *X-Men* #94 and *X-Men Giant-Size* #1 are the two keys in this series; pick them up if you can afford them. But if you can't, most issues from #95-#200 are solid books.

The demand for recent issues of *Daredevil* and the success of the *Man Without Fear* mini-series has rekindled collector interest in Frank Miller's original *Daredevil* work, issues #158-#191. A word to the wise Marvel collector: pick these up now, before it's too late.

SILVER AGE (1955-1970)

More and more convention dealers, mail-order specialists, and large retail stores are reporting the same news: Silver Age sales are getting stronger by the day!

There's even a common explanation for this trend: the search for stability. Vintage Silver Age and Golden Age comics represent stable investments, the value of which has passed the test of time. The demand is proven. This sector of the market is constant and growing, and isn't prone to the speculative blips to which the recent market has occasionally been susceptible.

While the market for hot recent issues can sometimes resemble the commodities market, with ecstatic bursts of profit followed by sudden obscurity, the market for vintage back issues more closely resembles that for blue chip stocks, which pay a reliable dividend each quarter. Stability and reliability are starting to have a nice ring to many jaded collectors.

MARVEL

Amazing Spider-Man, *Silver Surfer*, early *X-Men*, and *Fantastic Four* continue to be the top books on most Silver Age collectors' want lists. A number of collectors and retailers voiced the opinion that the upcoming Spider-Man movie (which may be released sometime this year), the newspaper crossover, and the change in direction in the Spidey titles will push the demand for early *Amazing Spider-Man* issues to even greater heights. The publicity should generate new readers, which will result in gains in new book sales and greater demand for back issues. *Amazing Spider-Man*, already one of the top titles for Marvel collectors, will be stronger than ever in '94.

WIZARD'S TOP TEN HOTTEST ARTISTS

1 **Todd McFarlane**
upcoming: *Spawn/Batman*

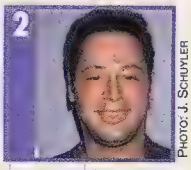

2 **Joe Quesada**
Ninjak

PHOTO: J. SCHUYLER

3 **Jim Lee**
WildC.A.T.s

4 **Stephen Platt**
upcoming: *Prophet*

5 **Frank Miller**
Sin City: A Dame to Kill For

PHOTO: LYNN VARLEY

6 **Bart Sears**
upcoming: *Violator*

7 **Dale Keown**
upcoming (?): *Pitt #3*

8 **Mark Texiera**
Union

9 **Marc Silvestri**
Cyberforce

10 **Andy Kubert**
X-Men

PHOTO: J. SCHUYLER

WIZARD'S TOP TEN HOTTEST WRITERS

1 **Frank Miller**
Sin City: A Dame to Kill For

PHOTO: LYNN VARLEY

2 **Neil Gaiman**
Sandman

PHOTO: AL ORTEGA

3 **Peter David**
Incredible Hulk, Aquaman: Time and Tide

4 **John Byrne**
Next Men, Danger Unlimited

5 **Jim Shooter**
Warriors of Plasm

PHOTO: AL ORTEGA

6 **Dan Jurgens**
Superman

7 **Fabian Nicieza**
New Warriors, Nova, X-Men, Night Thrasher

PHOTO: AL ORTEGA

8 **Alan Moore**
upcoming: *Violator*

PHOTO: MITCH JENKINS

9 **Jeff Smith**
Bone

10 **Matt Wagner**
Sandman Mystery Theatre, Grendel Tales

PHOTO: AL ORTEGA

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE DEALER SURVEY.

DC

Key issues from *Showcase* and *Brave and the Bold* are hot, as are *Justice League of America*, *Flash*, and early issues of *Green Lantern*. *House of Secrets* #92 is the number one DC comic from the late '60s time period. Two issues worth considering: *Showcase* #55 and *Justice League of America* #55. Both sell quickly at current levels and above.

OTHER PUBLISHERS

Dell and Gold Key movie and TV comics continue to move, as do Hanna-Barbera animation titles from these publishers. The Gold Key *Star Trek* series headlines this category.

GOLDEN AGE (1938-1954)

Many top experts on both sides of the convention table have made similar observations about the market during the past few weeks: the market for Golden Age is as strong as ever, but finding choice items has become very difficult. Everyone is in a buying mood, but few collections have surfaced.

Classic titles like *Superman*, *Batman*, *Captain America*, *Marvel Mystery*, *Whiz*, and *Captain Marvel Adventures* are among the most sought after. Many collectors feel that the Fawcett superhero titles (*Captain Marvel Adventures*, *Whiz*, *Captain Marvel Jr.*, *Captain Midnight*, and others) are among the most undervalued Golden Age superhero books. Strong demand has outstripped the meager supply, so prices could be due to move up.

From the post-Golden Age era, EC horror and science fiction titles are some of the hottest books going, especially *Tales from the Crypt* and *Vault of Horror*. *Mad* is the best-selling non-horror title for EC. In fact, *Mad* #1 is probably the hottest EC issue right now. Out-of-vogue titles among the EC line include *M.D.* and *Frontline Combat*.

Atlas war titles like *Battle* and *Combat Casey* are being snapped up by collectors, who may view them as extremely undervalued (most issues bringing less than $10).

DC war titles, including such classics as *All-American Men of War* and *Star Spangled War Stories*, are very much in demand by a fanatical group of DC collectors who seek to complete their collections—often with very little regard to cost. ☆

ATTENTION RETAILERS

Our price guide database has been revamped to significantly expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of our new, participants-only newsletter, *Entertainment Retailing*. This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. Each month, you'll find pricing info to be featured in the next issue of *Wizard*, and up-to-date industry news, plus profiles of successful retailers. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

ATTENTION!

Yeah, you! We need your input to make *Wizard: The Guide to Comics* the best guide to comics it can be. After you finish reading this issue of *Wizard*, take a gander at page 199 and spend a couple of minutes filling out the fan survey. Stand up, be proud, and be heard!

E.G.O.*

Marketing For The Future

by
Todd McFarlane

Given the concerns of the readers, retailers, and distributors in 1993—which might have been the weirdest year in comics history—I think one of the problems we have to address is the way we market new and existing comic books. This means coming up with innovative marketing ideas or putting in a rating system (which means calculating whether a comic will be a low-risk comic to retailers) or trying to get publishers to cut back on hyping their product unless they have a viable reason to push it. In terms of what happened in 1993, the responsibility lies with all of us—creators, publishers, retailers, and distributors.

These days, everybody does the same thing to market their books. Take posters, for instance. Everybody shoves a poster out there showing the latest cover of the book, and that's supposed to accomplish all the marketing for the book. We don't seem to want to get out of the ghetto in terms of how we advertise. I understand why smaller companies can't expand their marketing horizons, because they have tight budgets. But I'd like to see the larger companies try something a little more crazy as far as sending out a little more information to the stores and distributors, and having a sense of marketing honesty as to what they're trying to sell. I see words in solicitations that say "beautiful, amazing, stunning"; these are words which should be used by the consumer, and not the publisher, in response to reading the book.

I think some of the companies have to stop doing what the other guy's been doing, and should try to do something that would appeal to the mass market instead of the small cottage community the comics industry has now. A poster in and of itself is not going to sell the product to the casual buyer. Marvel Comics, which has a bazillion dollars at its disposal, is trying to get publicity, but I don't see why they can't get Spider-Man to scale the Empire State Building or the Punisher to bungee jump off the Eiffel Tower. (Now, I doubt that stuff is legal, but I'm trying to make a point.) It would generate a lot of attention for the industry.

An example of a different marketing tactic is what I'm trying to do. I have a Hot Wheels car designed from the Spawnmobile funny car that I have. Why do I have a funny car? Because nobody else does. If everybody was to jump on the bandwagon and have a funny car and paint their logos on the side of it, I'd probably go buy an elephant and paint my logo on it. Why? Because nobody would have an elephant.

Another example is the "Great Debate" between myself and Peter David at Philadelphia's Comicfest. It cost nothing to do but got a bunch of people to show up. The end result was an event that people came to and were excited about. Though the event didn't directly sell an item, it did help to keep the current buyers enthused about conventions and the hobby.

In terms of the big push that Malibu's doing with TV commercials and bus billboards, I give them a lot of credit. The only problem I have with its push is the wording of its ads. If you give the impression that your comics are the hottest things on the market, to me, you're cheating somebody. I have reservations about any product that's hyped more than it should be. Then again, it's tough to go out into the market and say you have an average comic by average creators, and try to sell that. But I don't think you should go out and say your comic is done by the hottest guys on the market; I mean, everybody's "hot" these days. There is no true gauge anymore as to what's hot. I can get my mom to be hot, if I want. To go into the mass media would be effective, but it depends on how true we are to the consumers buying the product. If they all find out that they've been deceived by false advertising, then they won't stick around for very long.

In terms of distributors, I don't know how a "Gem of the Month," or whatever the various catalogs call a "hot" book, is determined. For example, let me randomly select a book. I don't see how a book like Howard Chaykin's *Power & Glory* can be deemed a "hot" book by a distributor based upon the history of Howard Chaykin; he's really never sold any great amount of comics in the last 12 years. Why is *Power & Glory* going to be any different from the past 12 years' worth of work? As a distributor, you have to look at some sort of history behind the product. It would be different if he were writing and drawing *Wolverine* or *X-Men*, because you've got the popularity factor behind it.

This brings me to my proposed low-risk rating system (for superhero comics, which I'll discuss in detail next month) for retailers. I think certain factors about the comic should amount to something. Based on a scale of one to 10, one point should be given to a book if it's published by an established company, one point given towards the price, one point as to who's writing the book, one point as to who's drawing the book, one point based on what characters are involved, one point as to how reliable the company is as far as releasing books on time, and so on. Then retailers would be able to say that a book that's rated a nine out of 10 is a low-risk book, and a book that's rated one out of 10 could be considered a high-risk book.

From a publishing point of view, we all want our books to sell, but distributors and retailers have to get more involved to be able to make those value judgments for the readers. Right now, the problems we have in our business have to be solved in a trickle-down manner, with all of us going hand in hand down the path.

There should be legitimate info from publishers, reliable tips from distributors, realistic ordering from retailers, and, finally, buyers should be given sound opinions on their buying habits. All parties would be far more satisfied than they are now, which would bring back the *one* thing that is sorely missing from our hobby: a sense of pleasure.

Anyone out there with opinions? Pro or con? ☆

Todd McFarlane is the regular writer and artist of the almost monthly Spawn title from Image Comics, and is one of Image's founding members.

Any industry professional who wishes to respond to the opinions stated here should write to:
E.G.O., P.O. Box 5001, Monsey, NY 10952-8001.

*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

Wiz Quiz 31

Each month *Wizard* will ask you what you thought about this issue of the magazine and question you on what you enjoy about comic books.

Why? Well, we believe in giving our readers exactly what they're looking for in the #1 Guide to Comics. Long-time *Wizard* fans have seen *Wizard* evolve over the years, and they know that the we've made the changes we have because the fans have asked for them. Don't miss this chance! Your voice will change the content of this magazine...

WHAT DID YOU THINK OF THE ARTICLES IN THIS MONTH'S EDITION OF *WIZARD*?

The Magnificent Seven	❍ Great	❍ Okay	❍ Lame
Dragonsayer	❍ Great	❍ Okay	❍ Lame
Taking Care of Biz-ness	❍ Great	❍ Okay	❍ Lame
The Never-Ending Quest	❍ Great	❍ Okay	❍ Lame
Just Add Water	❍ Great	❍ Okay	❍ Lame

CHECK OFF ANY CONTESTS IN THIS ISSUE OF *WIZARD* WHICH YOU ENTERED.

❍ Enveloping Letter Art
❍ Melting Pot
❍ The Drawing Board
❍ Kindred
❍ Homemade Heroes
❍ Son of Homemade Heroes
❍ Legend

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK ARTISTS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK WRITERS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK CHARACTERS, INCLUDING HEROES, HEROINES, VILLAINS, ET CETERA.

1. _____
2. _____
3. _____
4. _____
5. _____

WITH ALL THE DIFFERENT MANUFACTURERS PRODUCING COMIC BOOKS NOWADAYS, DO YOU FIND YOURSELF:

❍ Purchasing the same amount of comic books
❍ Purchasing fewer comic books
❍ Purchasing more comic books

WITH DC RAISING ITS COVER PRICES, AND MARVEL FOLLOWING SUIT, DO YOU FORESEE YOURSELF:

❍ Maintaining your purchasing habits
❍ Increasing your comic purchases
❍ Decreasing your comic purchases

DO YOU LIKE *STAR TREK*?

❍ I would sacrifice my life for Spock if necessary
❍ I prefer *The Next Generation*
❍ I prefer *Deep Space Nine*
❍ I hate Trekkies

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February 1 to March 15, 1994

SHOWS & CONVENTIONS

***Wizard* is not responsible for false or lost show information.**

ALABAMA

FEB 11-13, FLORENCE, Card, Comic & Collectible Show, Regency Square Mall, T:45, A:Free, mall hours, 615-473-6603

ARIZONA

FEB 25-27, PHOENIX, Comic Book & Card Show XI, Westridge Mall, T:64, A:Free, Fri:10am-9pm, Sat:10am-6pm, Sun:11am-6pm, 602-973-1369

CALIFORNIA

FEB 1, TORRANCE, Tabb Investments Warehouse Show, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991

FEB 2, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

FEB 2, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

FEB 3, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991

FEB 4, CONCORD, Hot Shot Sports Cards & Comic Book Show, Concord Sheraton Hotel, 45 John Glenn Dr. (Concord Ave. exit off I-680, next to airport), T:30, A:$2, 4-9pm, 510-682-6573

FEB 4-6, SAN JOSE, Meridian Card & Comic Expo, Dry Creek Shopping Ctr., 1712 Meridian Ave., T:18, A:Free, Fri:5-9:30pm, Sat:10am-6pm, Sun:10am-5pm, 408-267-0927

FEB 5, N. HOLLYWOOD, Valley Cards, Comics & Collectibles Show, Beverly Garland Hotel, 4222 Vineland Ave., T:30, A:$1, 10am-5pm, 818-247-9775

FEB 5, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991

FEB 5, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

FEB 5-6, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

FEB 6, AGOURA HILLS, Monthly Sports Card & Comic Show, Radisson Hotel, 30100 Agoura Rd., T:25, A:$1, 10am-4pm, 805-523-2254

FEB 6, SAN JOSE, Hot Shot Sports Cards & Comic Book Show, San Jose Le Baron Hotel, 1350 N. 1st St. (1st St. exit off Hwy. 101), T:40, A:Free, 9:30am-4pm, 510-682-6573

FEB 6, SAN MATEO, San Mateo Sports Card & Comic Book Show, Dunfey Hotel, T:35, A:$1, 10am-4pm, 415-386-9036

FEB 6, STOCKTON, Baseball Card & Comic Book Show, Stockton Inn, Joaquin Rm., Hwy. 99 & Waterloo Rd., T:36, A:$2, 10am-4pm, 209-948-0976

FEB 8, TORRANCE, Tabb Investments Warehouse Show, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991

FEB 9, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

FEB 9, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

FEB 10, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991

FEB 11, SAN DIEGO, Comic Book & Card Show, The Scotish Rite Ctr., 1895 Camino Del Rio S., T:45, A:$1.50, 5-9:30pm, 619-669-1759

FEB 11-13, SAN JOSE, Meridian Card & Comic Expo, Dry Creek Shopping Ctr., 1712 Meridian Ave., T:18, A:Free, Fri:5-9:30pm, Sat:10am-6pm, Sun:10am-5pm, 408-267-0927

FEB 12, LA JOLLA, UTC Sports Card Show, 4545 La Jolla Village Dr., UTC Mall, Canyon Rm., T:45, A:$1, 10am-4pm, 619-989-0612

FEB 12, PASADENA, Pasadena Cards, Comics & Collectibles Show, Pasadena Ctr., 300 E. Green St., T:35, A:Free, 10am-5pm, 818-247-9775

FEB 12, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

FEB 12, SAN DIEGO, Mira Mesa Comic & Card Show, Holiday Inn, 9335 Kearney Mesa Rd., T:30, A:$1.50, 5:30-9:30pm, 619-669-1759

FEB 12-13, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

FEB 13, ALBANY, Comic Book Show, Veterans Hall, 1325 Portland Ave. (behind Albany High School), T:50, A:$3, 9:30am-4pm, 510-525-8066

FEB 13, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942

FEB 13, LODI, Baseball Card & Comic Book Show, Tokay Bowl, Banquet Rm., 620 S. Cherokee Ln., T:24, A:$2, 10am-4pm, 209-948-0976

FEB 13, SACRAMENTO, Hot Shot Sports Cards & Comic Book Show, Sacramento Hilton, 2200 Harvard St., T:35, A:$2, 9:30am-4pm, 510-682-6573

FEB 13, SAN JOSE, San Jose Sports Card & Comic Book Show, Le Baron Hotel, 1350 N. First St., T:40, A:$1, 10am-4pm, 415-386-9036

FEB 13, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991

FEB 15, TORRANCE, Tabb Investments Warehouse Show, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991

FEB 16, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

FEB 16, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

FEB 17, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991

FEB 18-20, SAN JOSE, Meridian Card & Comic Expo, Dry Creek Shopping Ctr., 1712 Meridian Ave., T:18, A:Free, Fri:5-9:30pm, Sat:10am-6pm, Sun:10am-5pm, 408-267-0927

FEB 19, N. HOLLYWOOD, Valley Cards, Comics & Collectibles Show, Beverly Garland Hotel, 4222 Vineland Ave., T:30, A:$1, 10am-5pm, 818-247-9775

FEB 19, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, Sat:10am-5pm, Sun:10am-5pm, 909-594-7492

FEB 19-20, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

FEB 20, BUENA PARK, Orange County Comic, Non-Sport & Collectible Show, Sequoia Athletic Club, 7530 Orangethorpe Ave., T:80, A:$3, 10am-4pm, 818-913-4046

FEB 20, SAN LUIS OBISPO, Room 220, Cal Poly—San Luis Obispo, A:$1, 805-534-1624

FEB 20, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991

FEB 20, SIMI VALLEY, First Sports Card & Comic Show, Radisson, 118 Freeway & 1st St., T:35, A:$1, 10am-4pm, 805-523-2254

FEB 20-21, SAN JOSE, Hot Shot Sports Cards & Comic Book Show, San Jose Le Baron Hotel, 1350 N. 1st St. (1st St. exit off Hwy. 101), T:40, A:, Sun:9:30am-6pm, Mon:9:30am-4pm, 510-682-6573

FEB 22, TORRANCE, Tabb Investments Warehouse Show, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991

FEB 23, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

FEB 23, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

FEB 24, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991

FEB 25-27, SAN JOSE, Meridian Card & Comic Expo, Dry Creek Shopping Ctr., 1712 Meridian Ave., T:18, A:Free, Fri:5-9:30pm, Sat:10am-6pm, Sun:10am-5pm, 408-267-0927

FEB 26, PASADENA, Pasadena Cards, Comics & Collectibles Show, Pasadena Ctr., 300 E. Green St., T:35, A:Free, 10am-5pm, 818-247-9775

FEB 26, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

FEB 26, SAN DIEGO, Comic Book & Card Show, 5220 Wilson St. & Grossmont Blvd., T:30, A:$1.50, 4:30-9pm, 619-669-1759

FEB 26-27, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

FEB 26-27, SAN FRANCISCO, San Francisco Sports Card & Comic Book Show, Cathedral Hill Hotel, 1101 Van Ness Ave. & Geary Blvd., T:60, A:Free, Sat:10am-6pm, Sun: 10am-4pm, 415-386-9036

FEB 27, CONCORD, Hot Shot Sports Cards & Comic Book Show, Concord Sheraton Hotel, 45 John Glenn Dr. (Concord Ave. exit off I-680, next to airport), T:30, A:$2, 4-9pm, 510-682-6573

FEB 27, DIAMOND BAR, Premier Sports Monthly Card & Comic Show, Shilo Inn Hilltop Suites Hotel, 3101 Temple Ave. (Temple exit off Rte. 57), T:50, A:$1, 10am-4pm, 909-625-5942

FEB 27, GLENDALE, Southern California Comic Book, Sport Card & Collectible Con, Glendale Civic Auditorium, 1401 N. Verdugo Rd., T:60, A:$2.50, 10am-4pm, 818-842-1861

FEB 27, MODESTO, Baseball Card & Comic Book Show, Steps & Variations, 1300 N. 9th & Clayton Sts., T:22, A:$2, 10am-4pm, 209-948-0976

FEB 27, SANTA ANA, Tabb Investments Warehouse Show, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991

MAR 2, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

MAR 2, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

MAR 5, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

MAR 5-6, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

MAR 6, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942

MAR 9, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555

MAR 9, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492

MAR 10, LA JOLLA, UTC Sports Card Show, 4545 La Jolla Village Dr., UTC Mall, Canyon Rm., T:45, A:$1, 10am-4pm, 619-989-0612

MAR 12, WALNUT, Baseball Cards, Comics & Collectibles Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

MAR 12-13, RIVERSIDE, The Main Event, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555

MAR 13, SAN LUIS OBISPO, Room 220, Cal Poly—San Luis Obispo, A:$1, 805-534-1624

CANADA

FEB 13, VANCOUVER, Vancouver Comicon, Heritage Hall, 3102 Main St., T:125, A:$2.50, 11am-5pm, 604-322-6412

FEB 20, VANCOUVER, Winter Comicfest, Westin Bayshore Hotel, 1601 W. Georgia St., T:50, A:$2.50, 11am-5pm, 604-322-3924

COLORADO

MAR 6, DENVER, Denver Comic Book Convention, Holiday Inn, I-70 & Chambers Rd., A:$3, 10am-4pm, 908-768-6845

CONNECTICUT

FEB 4, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$0.99, 6-10pm, 203-874-3545

FEB 5, N. BRANFORD, Clubhouse Comic & Card Show, Veterans of Foreign Wars Hall, Rte. 22, T:30, A:$1, 10am-4pm, 203-458-3234

FEB 5, NEW FAIRFIELD, New Fairfield High School, Gillotti Rd., T:40, A:$1, 10am-4pm, 203-746-7531

FEB 5, SANDY HOOK, Sandy Hook Volunteer Fire Dep't & Rescue Ladies Auxiliary Benefit Comic Show, Sandy Hook Volunteer Fire Dep't, A:$1, 10am-5pm,

FEB 6, STRATFORD, CT's Premier Card & Comic Show, Ramada Inn (Exit 30 off I-95), T:55, A:$3, 9:30am-4pm, 203-377-9567

FEB 12, NAUGATUCK, Naugatuck Baseball Card & Comic Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289

FEB 13, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531

FEB 13, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545

FEB 18, STRATFORD, CT's Premier Card & Comic Show Friday Night Special, Ramada Inn (Exit 30 off I-95), T:30, A:Free, 6-10pm, 203-377-9567

FEB 19, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545

FEB 19-20, WATERBURY, Sportscard & Comic Show, Naugatuck

Valley Mall, Wolcott Rd., T:60, A:Free, Sat:10am-9:30pm, Sun:11am-5pm, Mon:10am-9:30pm, 203-271-3896
FEB 25, W. HAVEN, Comic Book & Baseball Card Show, Knights of Columbus Hall, 263 Center St., T:40, A: 6-10pm, 203-934-0219
FEB 27, DANBURY, Ethan Allen Inn, 21 Lake Ave. (Exit 4 off I-84), T:50, A:$2, 10am-4pm, 203-746-7531
FEB 27, WALLINGFORD, Baseball Card & Comic Book Show, Stillwood Inn, 1074 S. Colony Rd. (Rte. 5), A:$0.99, 9:30am-3:30pm, 203-874-3545
MAR 4, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$0.99, 6-10pm, 203-874-3545
MAR 6, STRATFORD, CT's Premier Card & Comic Show, Ramada Inn (Exit 30 off I-95), T:55, A:$3, 9:30am-4pm, 203-377-9567
MAR 12, NAUGATUCK, Naugatuck Baseball Card & Comic Show, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289
MAR 13, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531
MAR 13, MILFORD, Baseball Card & Comic Book Show, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545

DELAWARE

FEB 13, WILMINGTON, Serendipity, Ramada Inn—Chaddsford, Rtes. 202 & 1, A:$3, 410-398-6685

FLORIDA

FEB 5-6, CLEARWATER, Sports Card & Comic Book Show, Sunshine Mall, Missouri & Druid, T:65, A:Free, mall hours, 407-846-3429
FEB 5-6, FT. LAUDERDALE, Coral Ridge Mall, Oakland Park Blvd. & Federal Hwy. (US 1), T:30, A:Free, Sat:10am-6pm, Sun:11am-5pm, 305-386-4099
FEB 5-6, FT. MYERS, Baseball Card, Comic Book & Memorabilia Show, Edison Mall, 4125 Cleveland Ave., T:75, A:Free, Sat:10am-9pm, Sun:noon-5:30pm, 813-574-7731
FEB 5-6, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
FEB 6, ORLANDO, Orlando Comic Book Mega-Show II, Holiday Inn, 6515 Internat'l Dr., T:70, A:$3, 10am-4:30pm, 407-426-7745
FEB 12-13, CORAL GABLES, Miracle Ctr. Mall, 301 Coral Way, T:30, A:Free, Sat:10am-7pm, Sun:11am-6pm, 305-386-4099
FEB 12-13, ST. PETERSBURG, Sports Card & Comic Book Show, Gateway Mall, 7885 9th St. N., T:65, A:Free, mall hours, 407-846-3429
FEB 13, FT. MYERS, Baseball Card & Comic Show, Airport Ramada Hotel, 12635 Cleveland Ave., T:40, A:Free, 9am-5pm, 813-574-7731
FEB 19, SUNRISE, Big Guys Cards & Comics, Pines Plaza, 4163 N. Pine Island Rd., A:Free, 10am-8pm, 305-742-0828
FEB 19-20, LAKELAND, Lakeland Sports Card & Comic Book Show, Lakeland Mall, 1108 E. Memorial Dr., T:50, A:Free, 10am-5pm, 813-666-9043
FEB 19-20, MIAMI, Flagler St. & Palmetto Expressway, T:40, A:Free, Sat:10am-9pm, Sun:11am-5pm, 305-386-4099
FEB 19-20, NAPLES, Baseball Card, Comic Book & Memorabilia Show, Coastland Ctr. Mall, 1900 N. Tamiami Trail, T:75, A:Free, Sat:10am-9pm, Sun:noon-5pm, 813-574-7731
FEB 19-20, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
FEB 20, TALLAHASSEE, Skyline Comic Book Convention, Holiday Inn University Ctr., 316 W. Tennessee St., T:45, A:$3, 10am-5pm, 407-426-7745
FEB 26-27, SARASOTA, Baseball Card & Comic Show, 600 Gulf Gate Mall, T:75, A:Free, Sat:10am-9pm, Sun:11am-5pm, 813-574-7731
FEB 27, MIAMI, Miami Comic Book Convention, Crown Sterling Suites, Miami Internat'l Airport, NW S. River Dr., A:$3, 11am-5pm, 908-768-6845
MAR 5, TALLAHASSEE, Holiday Inn—Parkway, 1301 Applachee Parkway, T:30, A:$3, 10am-4pm, 301-292-4587
MAR 5-6, FT. CHARLOTTE, Gigantic Collectorama Show, Town Ctr. Mall, 1441 Tamiami Trail, T:75, A:Free, Sat:10am-9pm, Sun:noon-5:30pm, 813-574-7731
MAR 5-6, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
MAR 6, GAINESVILLE, Holiday Inn—University Ctr., 1250 W. University Ave., T:30, A:$3, 10am-4pm, 301-292-4587
MAR 13, FT. MYERS, Baseball Card & Comic Show, Airport Ramada Hotel, 12635 Cleveland Ave., T:40, A:Free, 9am-5pm, 813-574-7731

GEORGIA

FEB 4-6, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
FEB 5-6, LAGRANGE, Sportscard & Collectibles Show, W. Georgia Commons Mall, T:30, A:Free, mall hours, 615-473-6603
FEB 11-13, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
FEB 12-13, ROME, Card, Comic & Collectible Show, Mt. Berry Square Mall, Hwy. 127 N., T:40, A:Free, mall hours, 615-473-6603
FEB 18-20, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
FEB 25-27, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAR 4-6, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAR 11-13, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

HAWAII

FEB 4-5, HONOLULU, Collector's Classic Pro Bowl Weekend Sports Card & Comic Book Show, Ala Moana Hotel, 410 Atkinson Dr., T:70, A:$2, Fri:5:30-10pm, Sat:8am-2pm, 415-386-9036
FEB 13, HONOLULU, Ala Moana Hotel, 410 Atkinson Dr., T:13, A:$0.99, 8:45am-4pm, 808-543-0431

ILLINOIS

FEB 4, EVERGREEN PARK, All Sports Card & Comic Show, American Legion Post 854, 9701 S. Kedgie, T:30, A:Free, 6-10pm, 708-422-4387
FEB 5, GLEN ELLYN, Extra Innings Sport Cards & Comic Books Show, Glen Ellyn Holiday Inn, 1250 Roosevelt Rd., T:33, A:Free, 9am-2:30pm, 708-960-4700
FEB 5, MOLINE, Twin Towers Hall, 3031 7th St., T:50, A:$1, 10am-3pm, 309-764-0899
FEB 5, N. CHICAGO, N. Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
FEB 6, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:Free, 10am-3pm, 708-309-8204
FEB 6, HOMEWOOD, Old is Gold Sportscard & Comic Book Show, Homewood Best Western, 17400 S. Hulsted, T:30, A:$1, 5-9pm, 708-957-4908
FEB 6, OAK LAWN, Oak Lawn Comics & Cards Show, 5830 W. 95th St., T:33, A:$1, 9am-3pm, 708-423-11758
FEB 11, CHICAGO, Ford City Holiday Inn, 7353 Cicero Ave., A:$1, 6-10pm, 312-666-9500
FEB 11-13, ST. CHARLES, Charlestowne Mall Sports Card & Comic Show, Charlestowne Mall, 3800 E. Main St., T:130, A:Free, Fri:10am-9pm, Sat:10am-6pm, Sun:11am-5pm, 708-888-1891
FEB 13, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:Free, 10am-3pm, 708-309-8204
FEB 13, HILLSIDE, Extra Innings Sport Cards & Comic Books Show, Hillside Holiday Inn, 4400 Frontage Rd., T:72, A:$1, 9am-3pm, 708-960-4700
FEB 13, MATTESON, Old is Gold Sportscard & Comic Book Show, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
FEB 13, YORKVILLE, Yorkville Comic & Card Show, Beecher Bldg., 908 Game Farm Rd., T:30, A:$1, 708-553-7157
FEB 19, MT. PROSPECT, Friendship Conservatory, 395 Algonquin Rd., T:40, A:$1, 10am-3pm, 312-666-9500
FEB 20, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:Free, 10am-3pm, 708-309-8204
FEB 20, DOLTON, Old is Gold Sportscard & Comic Book Show, Dolton Expo Ctr., 14200 Chicago Rd., T:100, A:$2, 10am-7pm, 708-957-4908
FEB 25, CHICAGO, Ford City Holiday Inn, 7353 Cicero Ave., T:50, A:$1, 10am-4pm, 312-666-9500
FEB 26, CHICAGO, Comic Card Show, Boy Scout Troop 464, 4420 S. Fairfield, T:50, A:$0.50, 10am-4pm, 312-528-8795
FEB 26, WILLOWBROOK, Extra Innings Sport Cards & Comic Books Show, Willowbrook Holiday Inn, T:45, A:Free, 9am-2:30pm, 708-960-4700
FEB 27, BERWYN, Extra Innings Sport Cards & Comic Books Show, Sokol Berwyn, 6445 W. 27th Pl., T:30, A:Free, 9:30am-2:30pm, 708-960-4700
FEB 27, CRYSTAL LAKE, Nonsmoking Free Sports Card & Comic Book Show, Holiday Inn, Rte. 31 & Three Oaks Rd., A:Free, 10am-3pm, 708-309-8204
FEB 27, ELMHURST, Abbey Senior Ctr., 407 W. St. Charles Rd., T:40, A:$1, 10am-3pm, 312-666-9500
FEB 27, MATTESON, Old is Gold Sportscard & Comic Book Show, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
FEB 27, MOLINE, B&L Sports Cards & Comics, Highland Park Bowl, 23rd Ave. (by Target), T:18, A:$1, 9am-3pm, 309-786-8097
FEB 27, ORLAND PARK, Orland Park Comics & Cards Show, 1 block west of LaGrange Rd. at 147th St., T:60, A:$1, 9am-3pm, 708-423-11758
MAR 5, N. CHICAGO, N. Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
MAR 6, CHICAGO, Chicago Comic Book Convention, Hyatt Regency Woodfield, 1800 E. Golf Rd. (off Rte. 53 N.), A:$3.25, 10am-4pm, 908-768-6845
MAR 6, WESTMONT, Old is Gold Sportscard & Comic Show, Inland Expo Ctr., 400 E. Ogden Ave. (by Denny's), T:36, A:$1, 5-9pm, 708-957-4908
MAR 12, ELMHURST, Abbey Senior Ctr., 407 W. St. Charles Rd., T:40, A:$1, 10am-3pm, 312-666-9500
MAR 13, MATTESON, Old is Gold Sportscard & Comic Book Show, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
MAR 13, MT. PROSPECT, Friendship Conservatory, 395 Algonquin Rd., T:40, A:$1, 10am-3pm, 312-666-9500
MAR 13, YORKVILLE, Yorkville Comic & Card Show, Beecher Bldg., 908 Game Farm Rd., T:30, A:$1, 708-553-7157

INDIANA

FEB 5, ANDERSON, Premier Collectibles Show, Holiday Inn (Exit 26 off Hwy. 69), T:25, A:Free, 9am-4pm, 317-631-7009
FEB 5, FT. WAYNE, Holiday Inn (Exit 109A off I-69), T:35, A:$3, 10am-4pm, 301-292-4587
FEB 5, MICHIGAN CITY, Comic Book & Sports Card Show, American Legion Franklin Miller Post #37, 756 E. US Hwy. 20, T:40, A:Free, 10am-3pm, 219-659-4947
FEB 6, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
FEB 6, HAMMOND, Comic Book & Sports Card Show, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947
FEB 6, INDIANAPOLIS, Indianapolis Animation, Toy & Comic Book Show, Quality Inn E., 3525 N. Shadeland, T:100, A:$3, 10:30am-4:30pm, 317-824-9602
FEB 12, EVANSVILLE, Premier Collectibles Show, Holiday Inn, Loydd Expressway & Green River Rd., T:25, A:Free, 10am-5pm, 317-631-7009
FEB 12, HAMMOND, Calumet Region Card & Comic Show, FOP #5, 7527 Kennedy Hammond (Kennedy exit N. off I-80), T:28, A:$1, 9:30am-2:30pm, 219-865-1563
FEB 13, MARTINSVILLE, Premier Collectibles Show, 4-H Bldg., Hwys. 37 & 252, T:30, A:Free, 10am-5pm, 317-631-7009
FEB 19, EVANSVILLE, Premier Collectibles Show, Scottish Rites Cathedral, 203 Chestnut St., T:30, A:Free, 10am-5pm, 317-631-7009
FEB 19, PORTAGE, Comic Book & Sports Card Show, Days Inn, 6161 Melton Rd., T:30, A:$1, 10am-3pm, 219-659-4947
FEB 20, FT. WAYNE, Ft. Wayne's Premier Card & Comic Show, Ramada Inn, Exit 105A off I-69, SR 14, T:50, A:Free, 10am-4pm, 219-824-4238
FEB 20, TERRE HAUTE, Premier Collectibles Show, Days Inn (Exit 7 off I-70), T:25, A:Free, 10am-5pm, 317-631-7009
FEB 27, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
FEB 27, FT. WAYNE, Premier Collectibles Show, Holiday Inn (Exit 109A off I-69), T:30, A:Free, 10am-5pm, 317-631-7009
MAR 5, MICHIGAN CITY, Comic Book & Sports Card Show, American Legion Franklin Miller Post #37, 756 E. US Hwy. 20, T:40, A:Free, 10am-3pm, 219-659-4947
MAR 6, HAMMOND, Comic Book & Sports Card Show, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947
MAR 6, WARSAW, Comics, Non-Sports Cards & Racing Collectibles Show, Kosciusko County Fairgrounds, Bronson & Smith Sts., A:Free, 10am-5pm, 219-268-0465
MAR 13, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
MAR 13, FT. WAYNE, Ft. Wayne's Premier Card & Comic Show, Ramada Inn, Exit 105A off I-69, SR 14, T:50, A:Free, 10am-4pm, 219-824-4238

IOWA

FEB 5-6, NEWTON, Newton Mall, T:40, A:Free, mall hours, 515-673-4087
FEB 13, BETTENDORF, B&L Sports Cards & Comics, Holiday Inn, 909 Middle Rd. (off I-74), T:25, A:$1, 9am-3pm, 309-786-8097
FEB 19-20, MARSHALLTOWN, Marshalltown Mall, 2500 S. Ctr. St., T:35, A:Free, mall hours, 515-673-4087
FEB 26-27, DES MOINES, Holiday Inn, I-80 & Merle Hay Rd., T:18, A:Free, 10am-4pm, 515-673-4087
FEB 27, BURLINGTON, Ramada (formerly Holiday Inn), Hwy. 61 N., T:30, A:Free, 10am-4pm, 319-463-5943

KANSAS

FEB 12, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (across from N. Andover Mall), T:32, A:$1, 10am-4pm, 508-685-2049
FEB 13, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100, A:$1, 9am-3pm, 508-485-6500

KENTUCKY

FEB 12, BOWLING GREEN, Comics, Cards, Collectibles Show, Greenwood Executive Inn (Exit 22 off I-65), T:40, A:Free, 9am-4:30pm, 502-842-6492
FEB 12-13, PADUCAH, Card, Comic & Collectible Show, Kentucky Oaks Mall (Exit 4 off I-24), T:37, A:Free, mall hours, 615-473-6603
FEB 19-20, ELIZABETHTOWN, Card, Comic & Collectible Show, Town Mall, T:40, A:Free, mall hours, 615-473-6603
FEB 26, LOUISVILLE, Louisville Comic Book Show, Ramada Inn (Exit 22 off I-264), T:25, A:$2, 10am-4pm, 800-859-1594
FEB 27, LEXINGTON, Lexington Comic Book Show, Ramada Inn (Exit 115 off I-75), T:25, A:$2, 10am-4pm, 800-859-1594

LOUISIANA

FEB 6, BATON ROUGE, Baseball Card & Comic Book Show, Holiday Inn S., I-12 & Airline Hwy., T:43, A:$1, 10am-5pm, 504-654-6228
FEB 13, LAFAYETTE, Comic Book & Sports Card Show, 2716 NE Evangeline Thruway, I-10 & I-49, T:20, A:$1, 10am-5pm, 504-344-8655
FEB 26, NEW ORLEANS, St. Dominic Sports Card & Comic Show, St. Dominic School Gym, 6326 Memphis St., T:20, A:$1, 10am-

SHOWS & CONVENTIONS

5pm, 504-484-7367
MAR 13, BATON ROUGE, Baseball Card & Comic Book Show, Holiday Inn S., I-12 & Airline Hwy., T:43, A:$1, 10am-5pm, 504-654-6228

MAINE

FEB 27, DEXTER, Comic & Card Show, Dexter High School, T:25, A:Free, 10am-4pm, 207-924-5383

MARYLAND

FEB 13, ANNAPOLIS, Ramada Hotel, 173 Jennifer Rd. (off Rte. 50), T:25, A:$3, 10am-4pm, 301-292-4587
FEB 13, HUNT VALLEY, Clandestine Comic Book Show, Embassy Suites Hotel, 213 Internat'l Cir., A:$1, 11am-4pm, 410-252-4324
FEB 20, BALTIMORE, Days Hotel (Exit 17 off I-83), T:30, A:$3, 10am-4pm, 301-292-4587
FEB 26, SILVER SPRINGS, Armory Place, 925 Wayne Ave., T:65, A:$3, 10am-4pm, 301-292-4587

MASSACHUSETTS

FEB 12, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (Exit 42A off Rte. 495, across from N. Andover Mall), T:32, A:$1, 10am-4pm, 508-685-2049
FEB 13, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100, A:$1, 9am-3pm, 508-485-6500
FEB 6, BOSTON, Boston Comic Book Convention, Howard Johnson, 57 Park Plaza, 200 Stuart St., A:$3, 10am-5pm, 908-768-6845
FEB 17-20, CHICOPEE, Fairfield Mall, Masschusetts Turnpike & Rte. 33, A:Free, mall hours, 617-289-8662
FEB 27, NATICK, Crowne Plaza (Holiday Inn), Rte. 9, T:50, A:$2, 10am-4pm, 508-651-2716
MAR 3-6, AMHERST-HADLEY, Hampshire Mall, Rte. 9, A:Free, mall hours, 617-289-8662
MAR 12, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (Exit 42A off Rte. 495, across from N. Andover mall), T:32, A:$1, 10am-4pm, 508-685-2049

MICHIGAN

FEB 6, KALAMAZOO, Airport Holiday Inn, 3522 Sprinkle Rd. (off I-94), T:30, A:$3, 10am-4pm, 301-292-4587
FEB 6, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd. & 12 Mile Rd., T:45, A:$2, 10am-4pm, 313-350-2633
FEB 13, E. LANSING, Spartan Comic Book Show, Kellogg Ctr., Big Ten Rm. A, Michigan State University, Harrison St. & Grand River Ave., T:40, A:$2, 10am-4pm, 313-350-2633
FEB 20, LIVONIA, X-Trava Con Comic Book Show, Knights of Columbus Hall, 19801 Farmington Rd. (between 7 Mile & 8 Mile Rds.), T:45, A:$2, 10am-4pm, 313-350-2633
FEB 26, GRAND RAPIDS, Gator's Comic & Card Show, Hilton Hotel, 4747 28th St., T:50, A:$2, 8am-3pm, 616-365-9233
FEB 26, MIDLAND, Comic Book & Sports Card Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart), T:25, A:Free, 10am-5pm, 517-496-8530
FEB 27, SAGINAW, Comic Book & Sports Card Show, Sheraton Inn, I-675 & Tittabawassee Rd., T:25, A:Free, 10am-3pm, 517-496-8530
MAR 13, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd. & 12 Mile Rd., T:45, A:$2, 10am-4pm, 313-350-2633

MISSOURI

FEB 5, ST. LOUIS, Chaminade Card & Comic Show, 425 S. Lindbergh, T:50, A:$1, 10am-4pm, 618-345-6477
FEB 12, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44, T:34, A:$1, 9am-4pm, 417-889-2529
FEB 20, ST. LOUIS, Days Inn, 7450 N. Hanley Rd. (Hanley exit off I-270), T:30, A:$1, 10am-4pm, 314-388-5288
FEB 27, ST. CHARLES., Stegton Regency Banquet Ctr., T:40, A:$1, 9am-2:30pm, 314-388-5288
MAR 5, ROLLA, Comics, Cards & Related Colectibles Show, Rolla Elks Lodge, lower level, Hwy. 63 S., T:30, A:Free, 10am-6pm, 314-674-3962
MAR 12, SPRINGFIELD, Comic & Sportscard Show, Markham Inn, 2820 N. Glenstone & I-44, T:34, A:$1, 9am-4pm, 417-889-2529

NEW HAMPSHIRE

FEB 24-28, SALEM, Old Rockingham Mall, Rte. 28 (by Massachusetts border), A:Free, mall hours, 617-289-8662

NEW JERSEY

FEB 1, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
FEB 3, WOODBRIDGE, Thursday Comic & Card Spectacular, Forge Inn, Rte. 99 N. (across from Hess bldg.), T:30, A:$1, 5-9:30pm, 908-422-9365
FEB 4-6, VINELAND, Cumberland Mall (Exit 27 off Rte. 55), A:Free, Tue-Wed:10am-9:30pm, Thu:11am-6pm, 215-676-2449
FEB 5-6, BRIDGEWATER, Holiday Inn, Rte. 22, T:50, A:$2, 10am-4pm, 908-422-9365
FEB 5, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., T:45, A:$2, 9:30am-3:30pm, 908-874-4837
FEB 6, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50, A:$2, 9:30am-3:30pm, 908-291-1632
FEB 6, MT. LAUREL, Mt. Laurel Comic Book & Sports Card Show, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-3:30pm, 609-448-7585
FEB 6, TINTON FALLS, Monmouth County Comic Book Convention, Holiday Inn, Hope Rd. (Exit 105 off Garden State Parkway), T:35, A:$2, 9:30am-4:30pm, 908-531-9281
FEB 8, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
FEB 10, WOODBRIDGE, Woodbridge Monthly Thursday Night Sports Card, Comic & Non-Sports Card Show, Budget Motor Lodge, Rte 9 N., T:30, A:$1, 5-9:30pm, 990-583-7915
FEB 11-12, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
FEB 12, HAWTHORNE, Collectibles Show, Hawthorne Elks Lodge, 131 Wagaraw Rd., T:30, A:$1, 10am-4pm, 201-423-2849
FEB 12, S. PLAINFIELD, Monthly Card & Comic Show, 910 Oak Tree Rd., T:40, A:Free, 10am-6pm, 908-757-8827
FEB 12, WOODBRIDGE, Comic Book Convention, Sheraton Hotel, 515 Rte. 1 S., T:40, A:$3, 10am-4pm, 908-828-5955
FEB 12-13, E. BRUNSWICK, E. Brunswick Spectacular, Sheraton Inn, Rte. 18 S. (Exit 9 off New Jersey Turnpike), T:40, A:$2, 10am-4pm, 908-422-9365
FEB 13, BORDENTOWN, Comic Book Convention, Days Inn Hotel, Rte. 206 N., T:30, A:$3, 10am-4pm, 908-828-5955
FEB 13, COLTS NECK, Monthly Card & Comic Book Show, Firehouse #2, Conover Rd. (off Rte. 34), T:52, A:Free, 9am-4pm, 908-946-9620
FEB 13, FLEMINGTON, Comic Book Showcase, Elks Club, Rte. 31 (across from fairgrounds), T:39, A:Free, 10am-4pm, 908-479-6603
FEB 13, LIVINGSTON, Sports Card & Comics Show, Livingston Holiday Inn, T:45, A:Free, 9:30am-4pm, 201-535-0325
FEB 13, NEW BRUNSWICK, Rutgers Comic Convention, Cook Campus Ctr., Rutgers University, T:50, A:$2, 11am-6pm, 908-463-7202
FEB 15, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
FEB 16, EDISON, New Wednesday Night Spectacular, Victorian Manor, 2863 Woodbridge Ave. (Rte. 514 W.), T:30, A:$1, 5-9:30pm, 908-422-9365
FEB 17, E. BRUNSWICK, Midstate Monthly Thursday Night Sports Card & Comic Book Show, Midstate Bowl, Mid-State Mall, Rte. 18 N., T:20, A:$1, 5-9:30pm, 990-583-7915
FEB 19, S. PLAINFIELD, Middlesex Mall, Hadley & Stelton Rds., T:83, A:Free, Sat:10am-9:30pm, Sun:11am-5pm, 908-968-3886
FEB 20, CLARK, Super Clark Spectacular, Ramada Inn (Exit 135 off Garden State Parkway), T:30, A:$2, 10am-4pm, 908-422-9365
FEB 20, GARFIELD, Cards, Comics & Collectibles Show, Boys & Girls Club, 490 Midland Ave., T:70, A:$1, 10am-4pm, 201-340-2218
FEB 20, MONTVALE, Montvale Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:48, A:$2, 9:30am-4pm, 201-342-8980
FEB 20, ROBBINSVILLE, Central New Jersey Comic Book & Trading Card Show, Washington Township Volunteer Fire Dep't, Rte. 130, T:45, A:$2, 9:30am-3:30pm, 609-448-7585
FEB 22, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
FEB 25-26, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
FEB 26, HILLSBOROUGH, 375 Rte. 206, T:50, A:$1.50, 10am-4pm, 908-968-3886
FEB 26-27, PENNSAUKEN, S. Jersey Comic Expo, S. Jersey Expo Ctr., Rte. 73, T:300, A:$4, 10am-5pm, 215-968-8577
FEB 27, CLIFTON, Cards, Comics & Collectibles Show, Boys & Girls Club, 802 Clifton Ave., T:70, A:$1, 10am-4pm, 201-340-2218
FEB 27, SPRINGFIELD, Springfield Holiday Inn, 304 US Rte. 22 W., T:53, A:$1.50, 10am-4pm, 908-968-3886
MAR 1, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 3, WOODBRIDGE, Thursday Comic & Card Spectacular, Forge Inn, Rte. 99 N. (across from Hess bldg.), T:30, A:$1, 5-9:30pm, 908-422-9365
MAR 5, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., T:45, A:$2, 9:30am-3:30pm, 908-874-4837
MAR 6, BORDENTOWN, Comic Book Convention, Days Inn Hotel, Rte. 206 N., T:30, A:$3, 10am-4pm, 908-828-5955
MAR 6, HAZLET, Collectors Showcase Baseball Card & Comic Book Show, Ramada Inn, 2870 Rte. 35, T:50, A:$2, 9:30am-3:30pm, 908-291-1632
MAR 6, PRINCETON, Ramada Inn, Rte. 1 S., T:40, A:$2, 10am-4pm, 908-422-9365
MAR 6, TINTON FALLS, Monmouth County Comic Book Convention, Holiday Inn, Hope Rd. (Exit 105 off Garden State Parkway), T:35, A:$2, 9:30am-4:30pm, 908-531-9281
MAR 8, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAR 11-12, N. PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
MAR 12, HAWTHORNE, Collectibles Show, Hawthorne Elks Lodge, 131 Wagaraw Rd., T:30, A:$1, 10am-4pm, 201-423-2849
MAR 12, WOODBRIDGE, Comic Book Convention, Sheraton Hotel, 515 Rte. 1 S., T:40, A:$3, 10am-4pm, 908-828-5955
MAR 12-13, OCEAN TOWNSHIP, Mall Show, Seaview Square Mall, Hwys. 35 & 66, T:60, A:Free, Sat:10am-9pm, Sun:11am-5pm, 908-291-1632
MAR 13, BELLMAWR, Comic Book Convention, Howard Johnson Hotel, Rte. 168 (Exit 3 off New Jersey Turnpike), T:30, A:$3, 10am-4pm, 908-828-5955
MAR 13, FLEMINGTON, Comic Book Showcase, Elks Club, Rte. 31 (across from fairgrounds), T:39, A:Free, 10am-4pm, 908-479-6603
MAR 13, CLARK, Super Clark Spectacular, Ramada Inn (Exit 135 off Garden State Parkway), T:30, A:$2, 10am-4pm, 908-422-9365
MAR 15, PARSIPPANY, New Jersey's Quality Tuesday Night Card Show, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480

NEW YORK

FEB 5, NEW YORK CITY, Uptown Comic Book & Card Show, 1370 St. Nicolas Ave., 2nd floor, T:20, A:$1, 10am-6pm, 212-568-4104
FEB 6, HICKSVILLE, Hicksville Card & Comic Show, Hicksville Jewish Ctr., Jersulam Ave. & Maglie Dr., T:32, A:$1, 11am-3pm, 516-799-6412
FEB 6, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
FEB 6, RONKONKOMA, Comic Book, Baseball & All Sports Memorabilia/Card Show/Sale, Holiday Inn, McArthur Airport, 3845 Veterans Memorial Hwy., 10am-4pm, 516-724-7422
FEB 6, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Show, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
FEB 6, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
FEB 10, DEER PARK, Baseball Card, All-Sports Card & Comic Book Show, Sons of Italy Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398
FEB 11-12, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
FEB 11-12, NEW YORK, New York Comic Book Convention, Ramada Hotel, 33rd St. & 7th Ave., A:$15, Fri:1-9pm, Sat:10am-7pm, Sun:11am-6pm, 908-768-6845
FEB 12, BROOKLYN, St. Athanasius Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
FEB 12, BROOKLYN, Comic Show, Knights of Columbus, 135 Conklin Ave. (Canarsie), T:25, A:Free, noon-7pm, 718-531-3035
FEB 12, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
FEB 12, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 10am-8pm, 914-361-5380
FEB 12, NEW YORK, Baseball Card & Comic Book Show, Our Lady of Good Counsel, 323 E. 91st St. (between 1st & 2nd Aves.), T:38, A:$1, 10am-4pm, 212-289-6730
FEB 12, NEW YORK, Intergalactic Gatherings of Comic Books & Collectibles, The Park Central Hotel, 870 7th Ave. (between 55th & 56th Sts.), T:60, A:$1, 9am-6pm, 212-581-4884
FEB 12, RIVERDALE, Baseball Cards & Comic Book Show, Fergus II, 5790 Mosholu Ave., T:40, A:$1, 10am-6pm, 914-376-3499
FEB 12, RONKONKOMA, Nostalgia All-Card & Comic Book Show, MacArthur Airport Holiday Inn, 3045 Veterans Hwy., A:$1, 10am-4pm, 516-724-7422
FEB 13, BROOKLYN, Brooklyn Comic Book & Sports Card Show, Temple Emanuel, 1880 Rockaway Parkway, T:75, A:Free, 10am-4pm, 516-795-4628
FEB 13, BROOKLYN, Big Sunday Card & Comic Show, Our Lady of Angels, 74th St. (between 3rd & 4th Sts.), T:45, A:Free, 9am-4pm, 718-836-9394
FEB 13, WILLISTON PARK, Baseball Card & Comic Show Show, American Legion Hall Post #144, lower level, A:$1, 10am-4pm, 516-289-7398
FEB 15, QUEENS, Comic Book & Sports Card Show, Rego Park Jewish Ctr., 97-30 Queens Blvd. (between 64th & 65th Sts.), T:35, A:$1, 6-10pm, 516-795-4628
FEB 19, BROOKLYN, Pratt Area Cards & Comics Show, St. Luke's Parish Hall, 259 Washington Ave. (between Dekalb & Willoughby), T:15, A:Free, 10am-5pm, 718-783-6837
FEB 19-20, HEMPSTEAD, Long Island Sports & Comic Convention, Hofstra University Student Ctr., T:100, A:$3, 10am-5pm, 516-752-7557
FEB 20, FLUSHING, Flushing Jewish Ctr., 43-00 171st St. (off Northern Blvd.), A:$1, 10am-5pm, 516-248-4235
FEB 23, SEAFORD, Seaford Wednesday Night Comic Book & Sports Card Show, South Street Restaurant, 3882 Sunrise Hwy., T:32, A:$1, 6-10pm, 516-795-4628
FEB 24, DEPEW, Comic & Card Show, Polish Falcons, 445 Columbia, T:42, A:$0.50, 6-10pm, 716-681-3422
FEB 24, OCEANSIDE, Baseball Card, Comic & All-Sports Card

SHOWS & CONVENTIONS

Show, Sons of Italy Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6-10pm, 516-289-7398
FEB 27, BROOKLYN, Big Sunday Card & Comic Show, Our Lady of Angels, 74th St. (between 3rd & 4th Sts.), T:45, A:Free, 9am-4pm, 718-836-9394
MAR 6, BROOKLYN, Card & Comic Book Show, Temple Emanu El (Exit 13 off the Belt Parkway), T:35, A:Free, 10am-4pm, 718-763-7541
MAR 6, HICKSVILLE, Hicksville Card & Comic Show, Hicksville Jewish Ctr., Jerusalem Ave. & Maglie Dr., T:32, A:$1, 11am-3pm, 516-799-6412
MAR 6, RONKONKOMA, Nostalgia All-Card & Comic Book Show, MacArthur Airport Holiday Inn, 3045 Veterans Hwy., A:$1, 10am-4pm, 516-724-7422
MAR 6, SARATOGA SPRINGS, St. Clement's Monthly Baseball Card & Comic Show, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
MAR 6, STONY BROOK, King of Commons Baseball Card & Comic Book Show, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
MAR 10, DEER PARK, Baseball Card, All-Sports Card & Comic Book Show, Sons of Italy Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398
MAR 11, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
MAR 12, BROOKLYN, St. Athanasius Card & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
MAR 12, HAUPPAGE, King of Commons Baseball Card & Comic Book Show, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
MAR 12, NEW YORK, Intergalactic Gatherings of Comic Books & Collectibles, The Park Central Hotel, 870 7th Ave. (between 55th & 56th Sts.), T:60, A:$1, 9am-6pm, 212-581-4884
MAR 13, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
MAR 13, WILLISTON PARK, Baseball Card & Comic Show Show, American Legion Hall Post #144, lower level, A:$1, 10am-4pm, 516-289-7398

NORTH CAROLINA

FEB 5, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn—West, 3460 Hillsborough Rd., T:36, A:$1.50, 9am-4pm, 804-231-1969
FEB 19, RALEIGH, Cardboard Hero's Comics & Sportscard Show, N. Raleigh Hilton, 3415 Wake Forest Rd. (Exit 10 off I-440), T:40, A:$1.50, 9am-4pm, 604-231-1969
FEB 20, FAYETTEVILLE, Cardboard Hero's Comics & Sportscard Show, Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95), T:37, A:$1.50, 9am-4pm, 604-231-1969
FEB 26, GREENSBORO, Cardboard Hero's Comics & Sportscard Show, Howard Johnson Plaza Hotel, 415 Swing Rd. (Exit 213 off I-40), T:40, A:$1.50, 9am-4pm, 604-231-1969
FEB 27, GREENVILLE, Cardboard Hero's Comics & Sportscard Show, Hilton Inn, 207 SW Greenvile Blvd. (264 bypass), T:35, A:$1.50, 9am-4pm, 604-231-1969
MAR 5, DURHAM, Cardboard Hero's Comics & Sportscard Show, Holiday Inn West, 3460 Hillsborough Rd., T:36, A:$1.50, 9am-4pm, 604-231-1969
MAR 12, BURLINGTON, Cardboard Hero's Comics & Sportscard Show, Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-85), T:38, A:$1.50, 9am-4pm, 604-231-1969

OHIO

FEB 3, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
FEB 5-6, NILES, Sportscard & Comic Book Show, Park Inn Internat'l Hotel, 1225 Youngstown Warren Rd., T:30, A:$1, 10am-4pm, 216-533-9840
FEB 6, LANCASTER, Carnalot Comic Convention, Holiday Inn, 1858 N. Memorial Dr., T:50, A:$3, 10am-4pm, 614-982-2331
FEB 8, YOUNGSTOWN, Midwest Comics & Sport Cards, Ramada Inn, I-80 & Belmont Ave., T:35, A:$1, 6-10pm, 216-399-3843
FEB 9, ASHTABULA, Midwest Comics & Sport Cards, Holiday Inn, I-90 & Rte. 45 (Exit 223), T:30, A:$1, 6-10pm, 216-399-3843
FEB 9, AKRON, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Akron Fairlawn Holiday Inn, T:30, A:$1, 6-10pm, 216-255-2606
FEB 12-13, AKRON, Akron-Canton Comic Con, Tadmor Hall, 3000 Krebs Dr. (Exit 120 off I-77), T:68, A:$6, Sat:11am-6pm, Sun:10am-4pm, 216-499-6056
FEB 12-13, CANTON, Akron-Canton Comic Con, Tadmor Hall, 3000 Krebs Dr. (off Jarvis Rd.), A:$6, Sat:11am-6pm, Sun:10am-4pm, 216-499-6056
FEB 13, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786
FEB 17, ERIE, Midwest Comics & Sport Cards, Holiday Inn (Exit 7 off I-90), T:35, A:$1, 6-10pm, 216-399-3843
FEB 19, CINCINNATI, Holiday Inn, I-275 & US 42, T:35, A:$3, 10am-4pm, 301-292-4587
FEB 20, COLUMBUS, Holiday Inn E., Hamilton Rd. (Exit 107 off I-70), T:44, A:$3, 10am-4pm, 301-292-4587
FEB 23, CLEVELAND, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Cleveland Airport Marriott, 4277 W. 150th St. & I-71, T:30, A:$1, 6:30-10pm, 216-255-2606
FEB 27, CANTON, Sportscard & Comic Book Show, Parke Hotel, 4343 Everhard Rd. NW, T:40, A:$1, 10am-4pm, 216-533-9840
FEB 27, WARREN, Sportscard & Comic Show, Avalon Inn, 9519 E. Market St. (Old Rte. 82), T:50, A:$1, 10am-4pm, 216-533-9840
MAR 3, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
MAR 9, AKRON, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Akron Fairlawn Holiday Inn, T:30, A:$1, 6-10pm, 216-255-2606
MAR 12, DAYTON, Days Inn—Dayton Mall (Exit 44 off I-75), T:40, A:$3, 10am-4pm, 301-292-4587
MAR 13, COLUMBUS, Holiday Inn E., Hamilton Rd. (Exit 107 off I-70), T:44, A:$3, 10am-4pm, 301-292-4587
MAR 13, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786
MAR 13, ST. CLAIRSVILLE, Ohio Valley Comic Book Convention, Eagle's Hall (Exit 218 off I-70), T:30, A:$2, 10am-4pm, 216-499-6056

PENNSYLVANIA

FEB 6, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Blvd., A:$1, 10am-4pm, 215-968-8577
FEB 6, PHILADELPHIA, Serendipity, Holiday Inn (at King of Prussia Mall), A:$3, 11am-4:30pm, 410-398-6685
FEB 12, LANGHORNE, Sports Card & Comic Show, Sheraton Hotel—Bucks County, 400 Oxford Valley Rd. (across from mall & Sesame Pl.), A:$1, 9am-3pm, 215-968-8577
FEB 13, CHADDSFORD, Serendipity, Ramada Inn, Rtes. 202 & 1, A:$3, 410-398-6685
FEB 20, PITTSBURGH, Pittsburgh Comic Book Convention, Sheraton Hotel, Station Square, A:$3, 10am-4pm, 908-768-6845
FEB 20, PITTSBURGH, Sportscard & Comic Book Show, Sheraton Station Square, 7 Station Square Dr., T:60, A:$1, 10am-4pm, 216-533-9840
MAR 6, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Blvd., A:$1, 10am-4pm, 215-968-8577

RHODE ISLAND

FEB 6, WARWICK, Warwick Collectibles Show, 20 Jefferson Blvd. (Exit 15 off I-94), T:58, A:Free, 10am-4pm, 401-944-8334
FEB 17, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., A:$1, 6-10pm, 401-765-0934

TENNESSEE

FEB 4-6, NASHVILLE, Sportscard & Collectibles Show, Rivergate Mall, T:60, A:Free, mall hours, 615-473-6603
FEB 5, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354
FEB 5, FRANKLIN, Holiday Inn—Franklin (Exit 65 off Hwy. 96), T:25, A:$1, 9am-5pm, 615-780-3755
FEB 5-6, CLEVELAND, Card, Comic & Collectible Show, Bradley Square Mall, T:40, A:Free, mall hours, 615-473-6603
FEB 19-20, MORRISTOWN, Morristown Sportscard-Comics-Racing Show, College Square Mall, 2550 E. Morris Blvd., T:35, A:Free, 9am-9pm, 615-581-8386
FEB 20, NASHVILLE, 1994 Blowout Cards, Comics & Toys Show, Airport Ramada Inn, I-40 & Briley Parkway, T:50, A:$1.50, 9am-4pm, 615-952-4168
FEB 26-27, CLARKSVILLE, Card, Comic & Collectible Show, Governor's Square Mall, I-24 & Guthrie Hwy., T:40, A:Free, mall hours, 615-473-6603
FEB 26-27, KNOXVILLE, Card, Comic & Racing Show, Ramada Inn, A:$1.50, 9am-5, 11am-5pm, 615-962-2354
MAR 12, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354

TEXAS

FEB 5, HOUSTON, Comic Book Show, Medallion Hotel, 3000 N. Loop W., T:25, A:$1, 11am-pm, 214-315-1912
FEB 6, Austin, Comic & Card Convention, Embassy Suites Hotel (5901 N. I-35), T:50, A:$1.50, 10am-5pm, 713-293-8676
FEB 6, SAN ANTONIO, Baseball Card & Comic Book Show, Wyndham Hotel (I-10 W. at Wurzbach), T:40, A:$1, 10am-5pm, 713-449-8511
FEB 11-13, TEXARKANA, Free Annual Sports Card & Comic Show, Central Mall, T:35, A:Free, mall hours, 316-421-8822
FEB 12, ARLINGTON, Sports Card & Comic Show, Comfort Inn, T:34, A:$2, 10am-5pm, 817-276-8794
FEB 12, GRAND PRAIRIE, Grand Prairie Comic & Card Show, Grand Prairie Community Ctr., 121 W. Church St., T:20, A:Free, 10am-4pm, 214-438-284
FEB 12, SAN ANTONIO, Comic & Card Convention, Embassy Suites Hotel (I-10 & Callaghan), T:40, A:$1, 10am-5pm, 713-293-8676
FEB 13, HOUSTON, Comic & Card Convention, Marriott North at Greenspoint, 255 N. Sam Houston Pkwy. E., T:50, A:$2, 10am-5pm, 713-293-8676
FEB 13, HOUSTON, Baseball Card & Comic Book Show, Holiday Inn, I-10 W. at Silber, T:40, A:$2, 10am-5pm, 713-449-8511
FEB 13, SAN ANTONIO, Sports Card & Comic Show, Embassy Suites Hotel, NW Loop 410 & I-10 (behind Malibu Castle), T:35, A:$1, 10am-5pm, 210-431-0737
FEB 18-20, TEXARKANA, Free Annual Sports Card & Comic Show, Central Mall, T:35, A:Free, mall hours, 316-421-8822
FEB 19-20, DALLAS, Sportscard & Comic Show, Radisson Hotel, 6060 Central Expressway, T:50, A:$2, 10am-6pm, 214-768-5175
FEB 20, HOUSTON, Comic Carnival '94, Holiday Inn—Hobby (College Airport exit south off I-45), T:50, A:$3, 10:30am-5pm, 713-659-1210
FEB 26, ARLINGTON, Sports Card & Comic Show, Comfort Inn, T:34, A:$2, 10am-5pm, 817-276-8794
FEB 26, DALLAS, Marriott Hotel, LBJ Freeway & Coit Rd., T:40, A:$0.50, 9am-4pm, 214-840-3670
FEB 26-27, AUSTIN, Comic & Card Convention, Embassy Suites Hotel, 5901 N. I-35, T:50, A:$1.50, 10am-5pm both days, 713-293-8676
FEB 27, AUSTIN, Comic & Card Convention, Embassy Suites Hotel (5901 N. I-35), T:50, A:$1.50, 10am-5pm, 713-293-8676
FEB 27, BEAUMONT, Baseball Card & Comic Book Show, Holiday Inn—Beaumont Plaza, I-10 W. & Walden Rd., T:30, A:$1, 10am-5pm, 713-449-8511

UTAH

FEB 16-18, PROVO, Life, the Universe & Everything XII, 3163 JKHB, A:$20, 10am-7pm, 801-378-2456

VERMONT

FEB 13, BURLINGTON, Comic Book & Sports Card Show, Sheraton Hotel, 870 Williston Rd., T:65, A:$1, 9:30am-3:30pm, 802-865-8981

VIRGINIA

FEB 5-6, VIRGINIA BEACH, Comics, Sports Cards, Racing & Sci-Fi Show, Pembroke Mall, Independence & Virginia Beach Blvds., T:95, A:Free, Sat:10am-9pm, Sun:12:30-5:30pm, 804-486-5870
FEB 6, FREDERICKSBURG, Cardboard Hero's Comics & Sportscard Show, Best Western (Johnny Appleseed Inn), T:30, A:$1.50, 9am-4pm, 604-231-1969
FEB 6, NORFOLK, All-Star Baseball Card & Comic Book Show, Lake Wright Quality Inn, T:30, A:Free, 10am-4pm, 804-545-0857
FEB 6, TYSONS CORNER, Comic Book & Trading Card Show, Ramada Hotel, 7801 Leesburg Pike, T:70, A:$2, 10am-4pm, 703-503-5834
FEB 13, ALEXANDRIA, Cardboard Hero's Comics & Sportscard Show, Quality Inn, 6461 Edsall Rd. (Exit 2A off I-395), T:33, A:$1.50, 9am-4pm, 604-231-1969
FEB 18-20, NEWPORT NEWS, Patrick Henry Mall, Jefferson Ave., T:60, A:Free, Fri-Sat:10am-9pm, Sun:noon-5:30pm, 804-557-0669
FEB 27, RICHMOND, Holiday Inn (Fanny's), 6531 W. Broad St., T:30, A:$3, 10am-4pm, 301-292-4587
MAR 5-6, VIRGINIA BEACH, Comics, Sports Cards, Racing & Sci-Fi Show, Pembroke Mall, Independence & Virginia Beach Blvds., T:95, A:Free, Sat:10am-9pm, Sun:12:30-5:30pm, 804-486-5870
MAR 6, FREDERICKSBURG, Cardboard Hero's Comics & Sportscard Show, Best Western (Johnny Appleseed Inn), T:30, A:$1.50, 9am-4pm, 604-231-1969
MAR 6, TYSONS CORNER, Comic Book & Trading Card Show, Ramada Hotel, 7801 Leesburg Pike, T:70, A:$2, 10am-4pm, 703-503-5834
MAR 12, TYSONS CORNER, Holiday Inn, 1960 Chain Bridge Rd. (Exit 11B off I-495), T:70, A:$3, 10am-4pm, 301-292-4587
MAR 13, ALEXANDRIA, Cardboard Hero's Comics & Sportscard Show, Quality Inn, 6461 Edsall Rd. (Exit 2A off I-395), T:33, A:$1.50, 9am-4pm, 604-231-1969

WASHINGTON

FEB 5-6, TACOMA, Sports Card & Comic Supershow, Lakewood Mall (in main mall), 10509 Gravelly Lake Dr. SW, T:55, A:Free, Sat:10am-6pm, Sun:11am-6pm, 206-820-0218
FEB 13, BOTHELL, Winterfest Sports Card & Comic Show, Knights of Columbus Hall, 24323 Bothell Hwy. (Exit 26 off I-405), T:20, A:Free, 10am-5pm, 206-820-0218
FEB 19-20, OLYMPIA, Sports Card & Comic Supershow, Capital Mall (Black Lake Blvd. exit off Hwy. 101), T:55, A:Free, Sat:10am-6pm, Sun:11am-6pm, 206-820-0218
FEB 20, TACOMA, Northwest Card & Comic Show, Taha Bingo Hall, Spanaway, 16511 165th St. & Pacific Ave., T:30, A:$0.50, 10am-5pm, 206-535-2992
FEB 26-27, MARYSVILLE, Sports Card & Comic Marathon, Marysville Mall (Exit 199 off I-5), T:50, A:Free, Sat:10am-6pm, Sun:11am-5pm, 206-820-0218

WEST VIRGINIA

MAR 13, WHEELING, Ohio Valley Comic Book Convention, Eagle's Hall (Exit 218 off I-70), T:30, A:$2, 10am-4pm, 216-499-6056

ATTENTION SHOW PROMOTERS!
Shows & Conventions listings will be considered paid advertisements beginning in *Wizard* #33. Please contact Kenny Shamus at (914) 426-1900 for more information.

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Grifter and Backlash, the two no-nonsense characters from *WildC.A.T.s* and *StormWatch*, team up in a daring attempt to rescue the director of International Operations, John Lynch—but not even these two seasoned veterans may be prepared for the secrets behind Lynch's kidnappers, or for the terrible secrets of Wells Island.

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KINDRED™

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NEW YORK CITY.
EVEN AS DARKNESS ENVELOPES THE CITY THAT NEVER SLEEPS, THOUSANDS OF ITS DENIZENS WALK THE CITY STREETS IN RELENTLESS PURSUIT OF THEIR HOPES AND DREAMS.
THE UPPER EAST SIDE.
ONE MAN WALKS ALONE TONIGHT AND HIS THOUGHTS ARE NOT FILLED WITH DREAMS OF THE FUTURE...
...BUT INSTEAD, NIGHTMARES FROM THE PAST.
RAZOR LEADER TO CONTROL. WE'VE TRACKED THE PACKAGE TO A BROWNSTONE RESIDENCE AT 401 E. 60TH ST. AWAITING FURTHER INSTRUCTIONS, OVER.
CONTINUE OBSERVATION UNTIL THE PACKAGE IS ISOLATED.
KNOCK KNOCK
YEAH? WHO IS IT?
OPEN THE DOOR, JACK. IT'S ME... SLAYTON!
IF IT REALLY IS YOU, I SHOULDN'T NEED TO OPEN THE DOOR.
CONTROL, PACKAGE HAS DEMATERIALIZED AND IS ENTERING THE BROWNSTONE!
ALRIGHT, JACK. WE'LL PLAY YOUR LITTLE GAME.
INFILTRATE YOUR TEAM AND PROCEED WITH THE ACQUISITION. REMEMBER, THE PACKAGE IS A BLACK/ONE/ELITE OPERATIVE; THEREFORE EXTREMELY DANGEROUS AND RESOURCEFUL.
THE MAN KNOWN AS BACKLASH IS ALL THAT AND SO MUCH MORE!
ON THIS NIGHT, HE IS A MAN FILLED WITH ANGER AND PAIN.
THE WOMAN HE LOVES HAS BEEN IN A COMA FOR THE PAST TWO MONTHS ABOARD THE U.N. SPACE STATION, SKYWATCH. HER MIND TRAUMATIZED BY A DAEMONITE INVADER WHO ABSORBED A PORTION OF HER PSYCHE AND THEN FLED TO EARTH.
SINCE THEN, BACKLASH HAS BEEN RELENTLESSLY PURSUING THE DAEMONITE IN ORDER TO RECLAIM DIANE LASALLE'S SOUL AND HE WILL NOT REST UNTIL JUSTICE HAS BEEN SERVED.
WHIISSHH

AS JACK RHODES WATCHES THE MYSTERIOUS VAPOR SEEP INTO HIS LIVING ROOM, A CHILL RUNS UP HIS SPINE FOR HE KNOWS THAT ONLY ONE MAN IS CAPABLE OF SUCH A FEAT.
WHIIISSHH
ALRIGHT, YOU CONVINCED ME.
IT'S BEEN A LONG TIME, MARC.
SO, TO WHAT DO I OWE THE PLEASURE OF THIS VISIT?
I NEED CLASSIFIED INFORMATION ON AN ALIEN RACE KNOWN AS THE DAEMONITES.
DAEMONITES? NEVER HEARD OF 'EM.
IF YOU DON'T MIND ME ASKING, WHY COME TO AN OLD COMPUTER HACK LIKE ME WHEN YOU'VE GOT ALL THAT CLOUT OVER AT STORM-WATCH?
BECAUSE IT'S PERSONAL, JACK AND THE SPOOKS DOWN IN D.C. DON'T LIKE GIVING AWAY THEIR SECRETS WITHOUT PROPER PROCEDURE AND AUTHORIZATION. I DON'T HAVE THE TIME.
THAT'S WHY I NEED YOU TO BYPASS THE BUREAUCRATIC BULL$#%90!
I'LL DO WHAT I CAN BUT YOU CAUGHT ME AT A BAD TIME. I'M SUPPOSED TO MEET WITH A CLIENT SOON.
HE'LL JUST HAVE TO WAIT.

KA CHAK
THAT IS UNLESS, THEY'RE ALREADY HERE!
COLONEL BLAYTON, BY EXECUTIVE AUTHORITY WE ARE TAKING YOU INTO CUSTODY! DO NOT ATTEMPT TO ESCA--
KRAAACH!
BLACK RAZOR?! WHA... WHAT'RE THEY DOING HERE?
THE MEMBERS OF THE BLACK RAZOR TEAM ARE ASTOUNDED BY THEIR QUARRY'S LIGHTNING FAST REFLEXES AS WELL AS HIS FIGHTING ABILITY.

FOR MORE ACTION AND ADVENTURE, CHECK OUT *KINDRED* #1, ON SALE IN FEBRUARY FROM IMAGE COMICS!

W I Z A R D T O P T E N

top ten ways to tell if you're a fanboy

10. *Your face looks like the flip side to a Nestlé's Crunch bar.*
9. *You think Frank Miller draws like Jim Lee.*
8. *Your last name is Shamus.*
7. *You've worn your Lobo T-shirt six days in a row. (Whooo!)*
6. *You think "The King" is that bloated dead singer from Memphis.*
5. *You're still pretty P.O.ed that* Power Pack *was canceled.*
4. *You end your sentences with "Bub."*
3. *Your last book report was on the* Shadowhawk *trade paperback.*
2. *You know how to spell "Sienkiewicz" without checking first.*
1. *You're holding this copy of* Wizard *in your hands.*

CONGRATULATIONS!!

Brad Racino of Middletown, N.Y., was the winner of *Wizard* #27's Mortal Kombat Contest. Brad was picked as our winner in our random drawing on December 15th, 1993, and is the lucky recipient of a Mortal Kombat arcade game! Way to go, big guy!

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WIZARD: The Guide To Comics volume one, Thirty-one (31), February 1994.

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WIZARD 32

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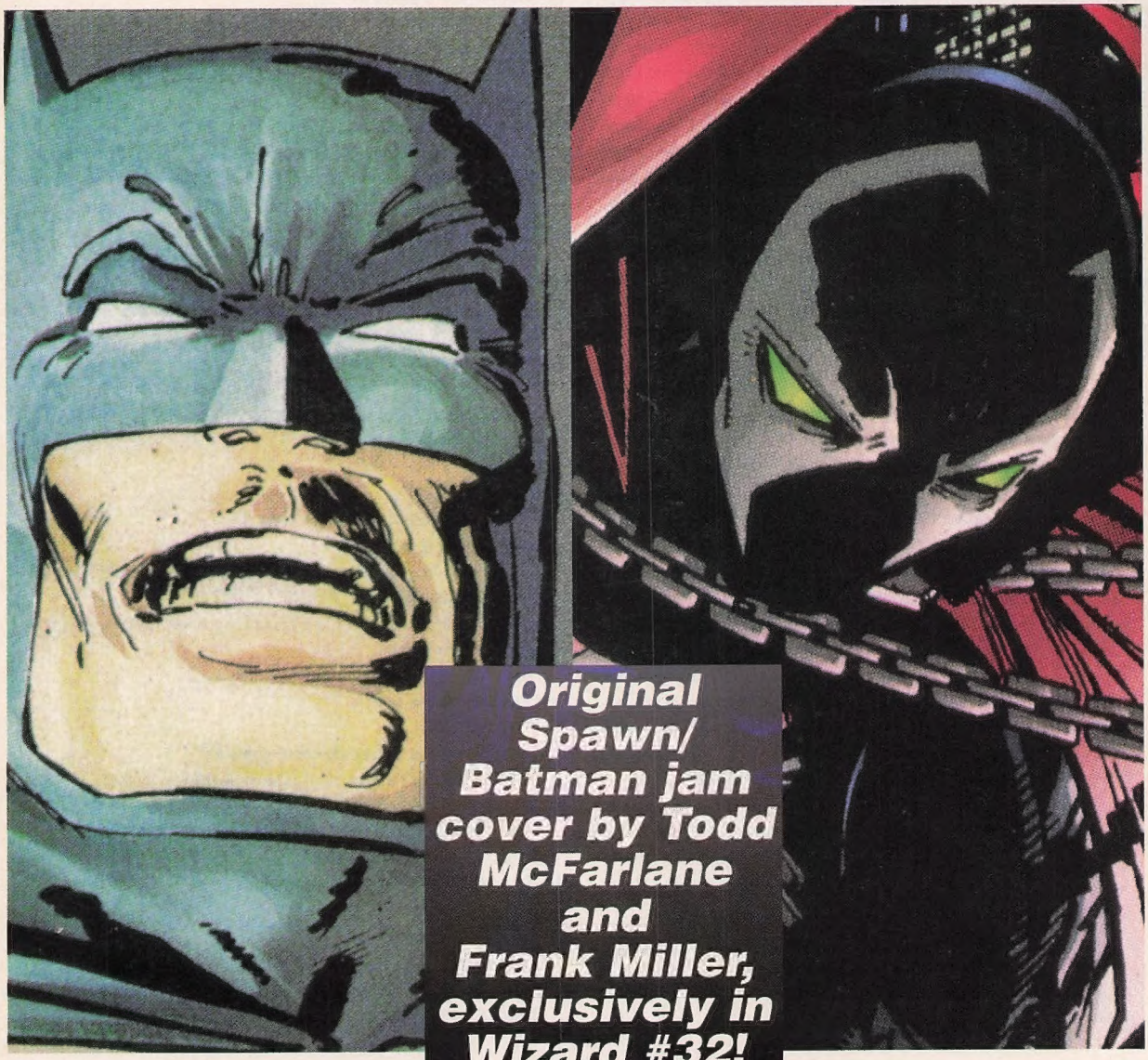

Original Spawn/ Batman jam cover by Todd McFarlane and Frank Miller, exclusively in Wizard #32!

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Here's looking at...PETER DAVID

Revered as one of the industry's finest writers, Peter David is best known for his long-term plotting, sharp dialogue, and, perhaps more importantly, his tremendous sense of humor.

Born in an army hospital in Fort Meade, Md., the 37-year-old David says he's been a comics fan since around age five. He cites numerous influences, including Edgar Rice Burroughs, Harlan Ellison, and Stan Lee, and says that he grew up reading *Superman*, *Batman*, and other DC Comics.

His story of how he got into comics is a peculiar one. In the early '80s, David was in the sales department of Playboy Paperbacks, which was ready to go out of business. Since he wanted to pick up more money, David took on a writing assignment from *Comics Scene* about the comic book direct sales market. One of his interviews for the piece was with the late Carol Kalish, Marvel Comics' then-new direct sales manager. According to David, the two hit it off well, and he "accidentally" mentioned he would soon be out of work. Kalish, in turn, asked David to interview for a position as her assistant, and he was hired shortly thereafter. "I was in the unique position of having interviewed my boss before the boss interviewed me," David jokes.

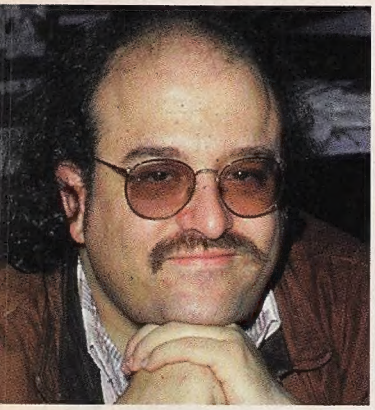

PHOTO BY: AL ORTEGA

While he was assistant direct sales manager at Marvel, David, with Kalish, edited the early issues of *Marvel Age*, and also wrote some articles for it. His first comics writing assignment was for *Peter Parker, the Spectacular Spider-Man* #103, but his first printed story was in *Amazing Spider-Man* #266.

David, who currently lives in New York State with his wife and three children, has a full plate of writing projects. His assignments include writing Marvel's *Incredible Hulk* and *Spider-Man 2099*, DC's *Aquaman*, Bravura's *Dreadstar*, Epic's *Sachs and Violens* (created by him and George Pérez), and Claypool's *Soul Searchers and Company* (co-written with Richard Howell). In addition to this, he writes a weekly column, *But I Digress*, for *Comics Buyer's Guide*, the best of which is currently being compiled in paperback form.

While future comic book projects include Marvel's *Tales to Astonish* bookshelf one-shot and a *Showcase* story with the Penguin, David is also concentrating on side projects like writing screenplays for *Trancers 4* and *5*, *Oblivion*, and *Oblivion 2*. He also has a new *Star Trek* novel due out in '94, *Q-Squared*.

As for what the future holds, David will continue to fill his busy schedule by writing more comics, screenplays, and novels. He does want one thing that he can't get from a life in comics, though. "A good night's sleep," he sighs.

First comic book read...
The first superhero comic I read was an issue of *Action Comics*. It was a "Superman on Krypton" story.

Favorite comic of all-time...
Amazing Spider-Man #33, the Master Planner story. The sequence where Spidey lifts the machinery off himself is one of the most dazzling combinations of writing and artwork that I've ever seen.

Favorite work of your own...
The Atlantis Chronicles [a mini-series for DC], because it was the most involved project I'd ever done, and it allowed me to try storytelling techniques I never utilized before.

Comics you currently read...
Sandman, *Cerebus*, *Bone*, *Groo*, and *Daredevil*.

The one person you would like to meet...
Thomas Jefferson. I think his mind was one of the most amazing we have ever seen.

What superpower would you want?
I would love to fly at a good clip. I am *so* impatient, and I would love to be able to get around quickly.

Favorite munchie at 2 a.m....
My wife.

What do you collect?
I collect animation cels and laser discs.

Favorite pastime or hobby...
That would have to be my wife and kids. Unless it's 2 a.m.

Favorite television show...
Presently, it's *L.A. Law*. I'm pleased the show has improved.

Last good book you read...
The Color of Light by William Goldman.

Last good movie you saw...
Carlito's Way.

Who would play you in a movie about yourself?
Bill Murray. We share similar complexions.

Favorite cartoon...
My all-time favorite is the old Fleisher Superman cartoon. Now it's the Batman show.

Person you would most like to work with?
Steve Ditko.

Why do you read *Wizard*?
I like reading the interviews, although I must admit that I like looking at the Top 10 hottest writers list. I also like looking at the custom action figures section. ☆

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